

ISSUE 0

2024 Yearbook

£9.99

# COMIC scene

## TARA TOGS

Review of 2023

Comic Industry Directory

Pat Mills, Aly Fell

Anna Morozova

Whyt Manga

Jean Dupuis

YOUR GUIDE TO COMICS  
YOUNG GRAPHIC NOVELS  
INDIE TITLES, MANGA,  
COMIC GROUPS & EVENTS

ISBN 978-1-7396819-5-1



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IN THE NEAR FUTURE, FREE-THINKING COMICS ARE BANNED.



COMPLETE  
DARKNESS

YOUR CYBERPUNK FUTURE  
COMICS OF CHOICE...

WORDS: MATT ADCKOCK | ART: JIMMY HOBBS | COLOUR: ALINE MARTINS

# WELCOME BACK TO COMICSCENE MAGAZINE!

## FIRST WORD

**Thanks to everyone who supported the kickstarter and made the return of your favourite comic magazine a reality. I hope you enjoy what we have done with the place.**

**We've redecorated a little after Volume 2 hit the Covid dust and newsagent shelves. We are now a handy A5 size with a neat little spine.**

At the back of the magazine you will find the Comics Industry Directory and the names of all our supporters. Prior to that I am very excited to present Stephen White's 'Tara Togs' comic strip. Doesn't she look great! I'm sure Tara is going to be a star and will appeal to young and older comic readers.

Inside we have a more eclectic range of voices than previous issues of the magazine. This reflects all current comic readers and the comic creators of the future. Comics may be exceedingly rare on newsagent shelves but now it is more than just TinTin and Asterix in schools, libraries and bookshops. Children bring literacy and art together in the classroom (a new concept!) and create not just their comics but want control of all the multimedia opportunities their

characters, imagination and youthful rebellion bring.

We asked several prominent comic movers and shakers to write columns for you. Hopefully you will learn something new and see how vast our hobby is becoming. In the pages you hold these are the lovely people who returned our calls to contribute and we thank them for that.

We haven't forgotten the classic comics either. For fans who have loved the medium and celebrate creators who made enduring characters we adore. Some of those articles are written by the late Colin Noble who sadly passed away a few years ago. With the agreement of his family we present the articles he wrote for us. I hope you enjoy Colin talking passionately about Bunty, Axa and Beau Peep.

If you like this issue do write to us at [comicsceneuk@gmail.com](mailto:comicsceneuk@gmail.com). If successful we will be back with the next issue in April.

ComicsTony.



# COMICscene





# COMICSCENE

## ISSUE 0

## 2024

## YEARBOOK

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# RETROSPECTIVE OF KEVIN O'NEILL'S WORK



**There was no one like Kevin O'Neill. His art could be divisive, but never call it boring. Each page was a collection of bizarre, grotesque concepts, that could be comical, horrifying or affecting.**

- Luke Williams.

**O'Neill got his break in comics working as an art assistant on IPC humour titles, like *Buster*, developing personal projects more to his taste in his spare time, such as the recently reprinted *Mek Memoirs*, before working on the *Galaxy's Greatest*, under legendary art editor Jan Shepherd. O'Neill designed "editor" *Tharg* and the early look and feel of the *Prog*.**

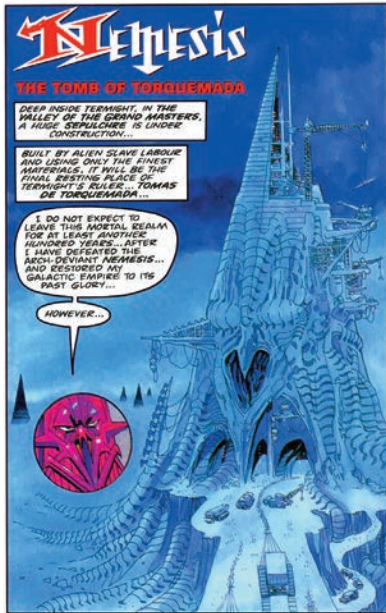
At *2000AD* and sister comic *Starlord* he had the freedom to express his imagination, designing classic characters: Call me Kenneth, Walter the Robot, Ro Busters and members of the ABC Warriors. The influence of Ken Reid, Leo Baxendale, underground comix and the *MAD* alumni when creating the humour strips "*Captain Klep*" and "*Bonjo Beyond The Stars*" are on show. Around this period, O'Neill co-created his first work that would see a life on screen. On art duties and co-writing with Steve McManus O'Neill had created "*Shok*" for the 1981 *Judge Dredd Annual*, a short story about a reactivated rampaging killer robot that later provided "inspiration" for the 1990 British sci fi horror film *Hardware*.

From there, it was a small step to the short lived experiment "*Comic Rock*"; O'Neill and regular creative partner Pat Mills' anarchic and outlandish comic strip inspired by pop and rock songs. This rapidly evolved into the classic *Nemesis the Warlock*; most notable for the gothic majesty that O'Neill brought to *Book 1* and inventing the concept of steam punk in the opening episodes of *Book 4*.

O'Neill's visceral style, outlandish imagination and eccentric design sense became even more outré as time went on. His 80s American comics work, confirmed his status as enfant terrible with "*Tygers*" published in *Tales of the Green Lantern Corps Annual 2* (1986). Staying at DC O'Neill reunited with Mills on a post apocalyptic tale of an Earth overrun by robots where humanity has all but died out. *Metalzoic* was one of a series of graphic novels, later reprinted in *2000AD* in 1986, accompanied by some unbelievable O'Neill covers.

During this period for *2000AD* he drew *Judge Dredd "Varks"* the perfectly pitched "*The Law According to Judge Dredd*" and "*Torquemada The God*" settling a





At 2000AD and sister comic Starlord he had the freedom to express his imagination, designing classic characters: Call me Kenneth, Walter the Robot, Ro Busters and members of the ABC Warriors.

few scores along the way with a page in Prog 500's "Tharg's Head Revisited".

At Marvel imprint Epic Comics ; O'Neill and Mills reunited once again for the classic anti superhero strip Marshal Law. 6 issues of beautifully painted superhero evisceration; violent, prurient and irreverent.

Back in the UK in the early nineties, he turned his design sensibilities to create the look and feel of the ill-fated weekly Toxic creating new Marshal Law for newsstand UK audience.

With writer Alan Grant, he made readers reassess the long reviled Batman character "Bat Mite" in "Legends of the Dark Mite" and "Mite Fall", an inspired revival demonstrating his playfulness and psychedelic sensibilities but with a sinister edge. The Grant & O'Neill team also created the fanboy baiting Lobo Convention Special

The team of Mills & O'Neill with Tony Skinner revived the Death Race concept for B Movie Mogul Roger Corman's short lived Cosmic Comics, featuring oversized, seemingly impossible vehicles and cartoon violence. Reuniting with

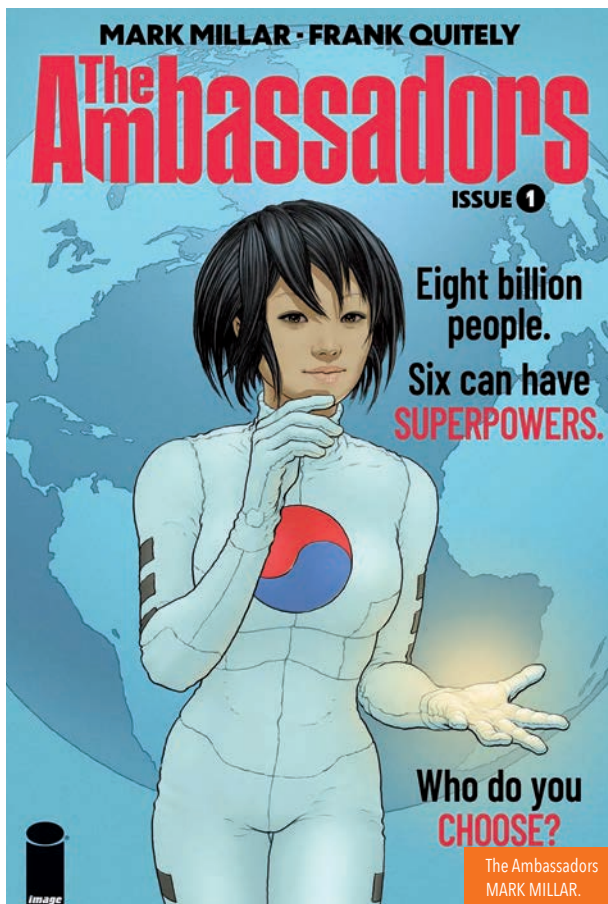
"Tigers" partner Alan Moore he created the work for which he is best known, The League Of Extraordinary Gentlemen. Painstakingly referencing seemingly endless cultural icons , his style developing to suit the story but clearly O'Neill and as idiosyncratic as ever.

This century, he returned to 2000AD drawing Garth Ennis written episodes of Kids Rule Okay and Bonjo Beyond The Stars , he passed away in November 2022 leaving behind an eclectic and memorable body of work. A comics legend.

# THAT WAS THE YEAR THAT WAS 2023

Who are the movers and shakers of 2023 – and how was your comic year? Let's take a look.

- Tom Fraser.



## JANUARY

'The Ambassadors' by MARK MILLAR was announced and alongside his 'Big Game' crossover book was one of the comic book highlights of 2023.

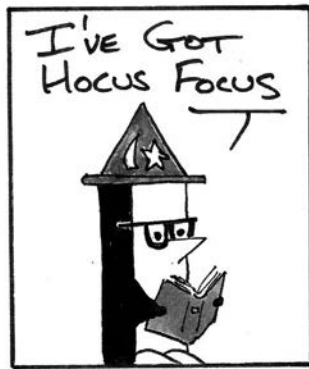
Vertigo, the DC comics for mature readers imprint, celebrated 30 years and Starlord celebrated 45 years.

Books about the careers of BRIAN BOLLAND and DAVE GIBBONS came out this year as did the autobiography of BRYAN





Penned Guins  
ALAN HENDERSON.



TALBOT. David Tennant stars in a new 'Adventures of Luther Arkwright' audio adventure 'Heart of Empire' and Bryan and MARY TALBOT release graphic novel 'Armed With Madness'.

In the BROKEN FRONTIER Awards ZOE THOROGOOD was Best Artist for Lonely at the Centre of the Earth, JAMES TYNION IV and MARTIN SIMMONDS won an award for the Department of Truth, LUCY

SULLIVAN won for 'Shelter' and her book 'Barking' is being re released by AVERY HILL COMICS in 2024. SEAN PHILLIPS will grab himself an Eisner in July.

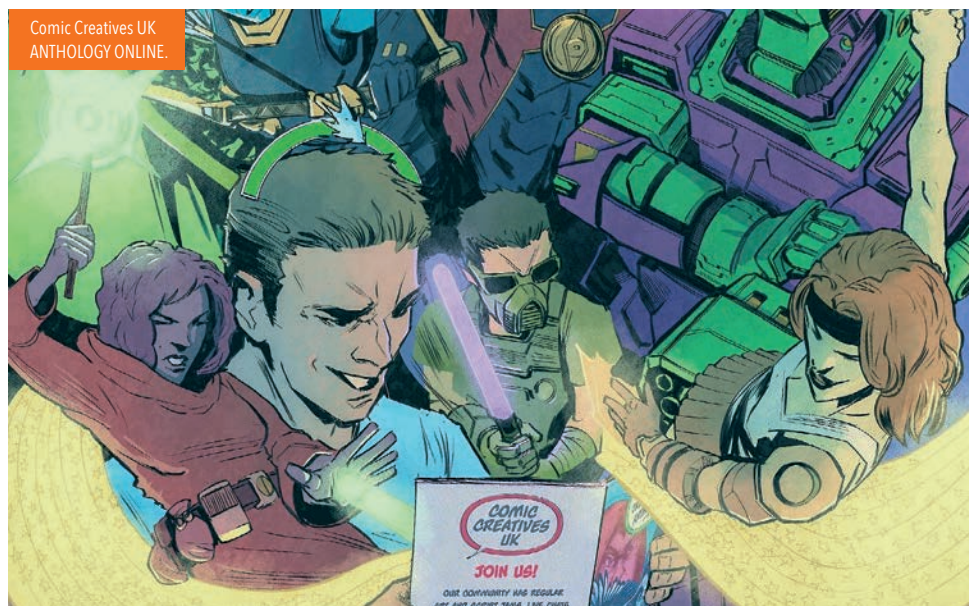
COMIC CREATIVES UK released their free anthology online and PAUL B RAINEY announced a signing of his new graphic novel 'Why Don't You Love Me' in GOSH COMIC SHOP.

We said a sad goodbye to DAVID SUTHERLAND OBE, artist on the BEANO's Bash Street Kids.

PAT MILLS began his history of 'Charley's War' from BATTLE on his substack.

## FEBRUARY

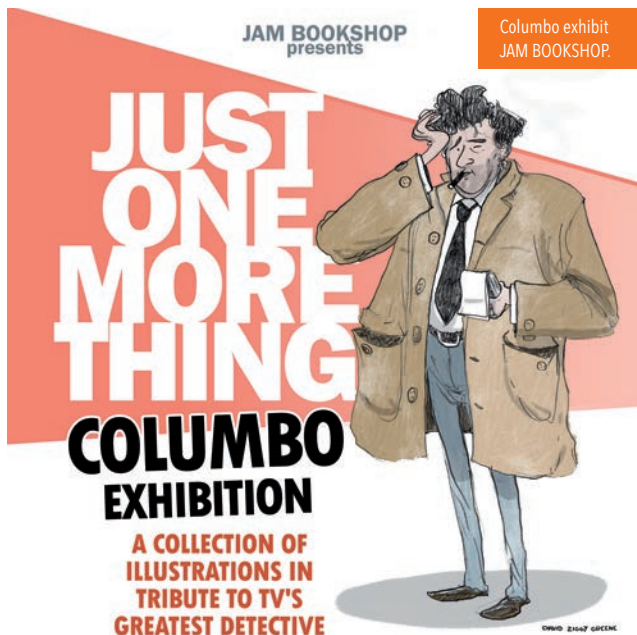
ComicScene ran a comic con and exhibition in the Howden Park Centre in Livingston around the Kirknewton Story, written by COLIN



MAXWELL. They also announced their awards with wins for JOCK for 'One Dark Knight', NEIL GAIMAN 'Sandman' audio, ENNISKILLEN COMIC FEST (GERRY FINLAY-DAY being this years big guest), JOHN FREEMAN at DOWN THE TUBES, CHINBEARD BOOKS for Robin of Sherwood (they announced the Tomorrow People book later in the year and from the pages of Look-In there is also a Space 1999 book), REBELLION and GARTH ENNIS for 'Battle/Action' Annual and 2000AD.

The Royal Mail celebrated X-Men comics.

Comics legend IAN KENNEDY was celebrated in Dundee at a new exhibition in the University.



Comica celebrated 20 years by announcing it's comic festival in March.

PHILLIP VAUGHAN also launched his Pub Crawl Podcast in March.

'Comic Book Punks', comics impact on pop culture by KARL STOCK, was announced by Rebellion and is due out before Christmas 2023. This follows on from MICHAEL MOLCHERS book on Dredd's comparison on todays society.

STEVE TANNER and DAVE WEST of TIME BOMB COMICS announces 'Quantum', a new comic title for newsstands.

#### MARCH

ALAN HENDERSON celebrated ten years of the 'Penned Guins'.

ComicScene announced its comeback. The kickstarter would







Apocalypse, MEGA CITY BOOK CLUB by Eamonn Clarke, THE AWESOME COMICS PODCAST and COMIC BOOM by LUCY STARBUCK BRADLEY.

The Bolt 01 tribute to DAVE EVANS annual from ED DOYLE and ALAN HOLLOWAY was announced and later on in the the year ZARJAZ Volume 3. THE TREASURY OF BRITISH COMICS also announce an anthology annual for the end of 2023.

'MONSTER FUN' went monthly this year and the PHOENIX celebrated its 600th issue. Quite an achievement.

SELF MADE HERO launched 'Starman' featuring David Bowie and FORBIDDEN PLANET INTERNATIONAL opened a new store in Brighton.

DAVID BROUGHTON'S 'Shaman Kane' headed to the States and the Fab Four 'Beatles In Comics' opened in Liverpool thanks to TIM QUINN who also ran a new comic con in the Plaza Cinema.



be later in the year. Rogue Trooper also returned to 2000AD with Garth Ennis and PATRICK GOODARD on art duties. First Men On Mars by E.M.PRESS PUBLICATIONS also came back to kickstarter and was successfully funded.

It was the end for 'MAHONEY'S', DAN BERRY 'Make Then Tell' Podcast, HASSAN OTSMANE-ELHAOU also produced the last 'PanelXPanel' for a while this year too. We still enjoy Podcasts from SAMUEL GEORGE LONDON Comics For The

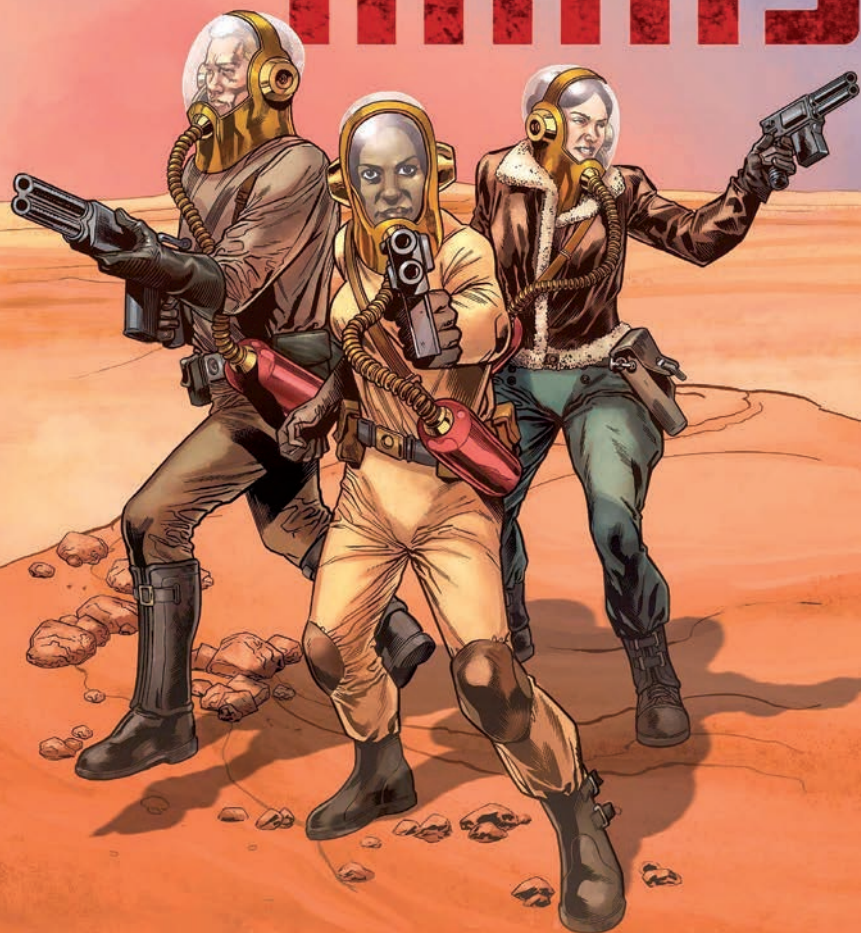




E.M.PRESS  
PUBLICATIONS

First Men On Mars  
E.M.PRESS.

# FIRST MEN ON MARS



MATHEWS + ERSKINE + COLLINS + RICHARDSON  
MCCAFFREY + ZAMOR + BOVE + PARKHOUSE



FRASER CAMPBELL hit kickstarter gold with 'The Berg' as did QUINDRIE PRESS with four new titles from their collection. ALY FELL had a great campaign with 'The Kissing Gate' and AI became the hot topic of conversation as someone ripped off Aly's 'Trick of the Light' on kickstarter.

The team at THE 77 worked with IAN GIBSON on his graphic novel 'Lifeboat' and JOHN WAGNER on the 'Bogie Man' this year. SECTOR 13 from PETER DUNCAN, featuring characters from the world of 2000AD, had a format change. They will all be at SU HADDRELL 'Lawless' convention in May.

## MAY

STEVE INGRAM launched a new anthology called 'Boxes'.

CLAUDIA CHRISTIAN's 'Dark Legacies' is announced from SHANE CHEBSEY at Scratch Comics. Books also came out this year from JAMIE LEE CURTIS and EMILIA CLARKE of Games of Thrones fame.

JAM BOOKSHOP have their Columbo exhibit, one of a number of comic exhibit and signings in the shop this year.

PAUL GRAVETT announces a Make Mine Manga tour for the North East of England and the STEVE DILLON exhibit comes to Lawless.

## JUNE

A new MIKE McMAHON Slaine book is announced by Rebellion.

KILLTOPIA team of DAVE COOK and CRAIG PATON announced a talk on their comic at the Edinburgh Book



## APRIL

JOHN BURNS appeared on the SPACESHIP AWAY cover with a great Dan Dare picture. Other magazines and books about comics this year included EAGLE TIMES, BATTLING BRITONS, COMICS UNLIMITED, SEQUENTIAL, TRIPWIRE, ALAN CLARK 'Harmsworths Comic Paper Rivals', DAVID ROACH 'A Very British Affair', HIBERNIA COMICS Battle/Action title and REDEYE is due to relaunch at THOUGHT BUBBLE.

MICHAEL CARROLL celebrated 5 years of RUSTY STAPLES blog.

Festival in the summer. CLARK BINT is also an artist on the title. Dave to attend the CoCo COMIC CON in Teeside, NICE returned for 2023 with ALAN DAVIS and LIAM SHARP, SHORTBOX Online Festival, the TAGS FESTIVAL is announced for winter 2023, COMIC EXPO in October and the LAKES FESTIVAL announce they are looking for a new Comics Laureate at their next Comic Art Festival.

JOHN ROMITA Snr passes away.

## JULY

85 years of the BEANO is celebrated in 2023 and it's announced PAUL GRIST is bringing back 'Smash' over three issues later in the year, including artist ANNA MOROZOVA Rebellion announced a 40 years of Scream collection. This will follow on from the Misty Collection, is due out late 2023.

## AUGUST

Aces Weekly is out from DAVID LLOYD (it's 11 this year don't you

know!) and GOOD OMENS became the biggest comic kickstarter in UK history raising over £2million.

It's Small Press Day this month and there's some great kickstarters including Alsation Cages by GRAHAM PUTTOCK, MAD ROBOT COMICS Thunder Child 2, Anticucho by GUSTAFFO VARGAS, Downlands by NORM KONYU and publishing guru SIMON BIRKS probably released yet another successful title too.

The COMICS CULTURAL IMPACT COLLECTIVE announce a survey on comic funding.

## SEPTEMBER

COMMANDO COMICS release Commando v Zombies trilogy this month.

In the Tripwire Awards MICHAEL CARROLL wins best writer, FIONA STAPLES best artist for SAGA, SHELLY BOND wins for Fast Times In Comic Book Editing for best crowdfunder.

2000AD launch their Battle/Action crossover with Judge Dredd Magazine. Great art from the likes of CLIFF ROBINSON, DAN CORNWELL, CHRIS WESTON, HENRY FLINT, NICK PERCIVAL, JOHN MCCREA, PHIL WINSLADE and JOHN HIGGINS.

## OCTOBER

BOBBY JOSEPH is named as the new Comics Laureate at LAKES COMIC ART FESTIVAL

John Burns announces his retirement and PAUL DUNCAN will be writing his autobiography.

BHP announce they are closing. Let's hope this is not a sign to come.

Keith Giffen and Tony Husband, ex editor of Oink pass away.

STEVE HOLLAND of BEAR ALLEY BOOKS releases a new edition of the Trials of Hank Janson.

## NOVEMBER

Though Bubble takes place.

## TOP BOOKS THIS YEAR INCLUDE...

DUCKS by KATE BEATON and MONICA by DANIEL CLEWES.





# WONDER WOMAN 1941-42 - SEX, BONDAGE AND FEMALE EMPOWERMENT

Wonder Woman first appeared tucked away in the back of All-Star Comics #8, Dec 1941. She was not even advertised on the cover. This article explores how, by the mid-1940s, Wonder Woman stories were selling an estimated one million copies per issue and her continuing appeal in Tom King's new Wonder Woman comic.

- Joan Ormrod



Fig 1: The front cover of Sensation Comics.

Wonder Woman appeared on the cover and in the first story in Sensation Comics #1 (January 1942) wearing a bustier, culottes with red and white striped boots, her costume was based on the American flag. FIGURE 1 She looked like the ideal American beauty, flowing black hair, large blue eyes and rosebud lips.

She appeared just as America joined WWII and her stories were meant to encourage women to join the War effort as nurses, WRACs

and in industry. Her sex appeal, exotic stories featuring bondage and spanking, a cast of feisty sorority girls and evil Axis villains were an instant hit. By mid-summer 1942 she was starring in her own title.

## Who is Wonder Woman?

Wonder Woman's story was unlike that of other superheroes in this era. Most superhero origins were predicated on trauma and tragedy including parental murder or exploding planets. Many were orphans. Diana was an Amazon

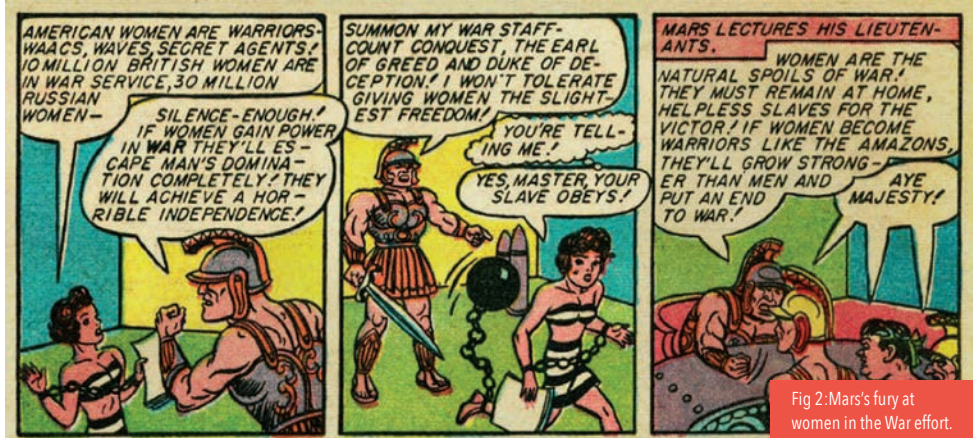


Fig 2: Mars' fury at women in the War effort.

Princess, daughter of Queen Hippolyta and she lived a Utopian existence, as the comic declared "She comes from Paradise Island, the home of the Amazons, where life is eternal, where sorrow and suffering are unknown, and where love and justice make women strong beyond the dreams of men" (Sensation Comics #2 February, 1942 page 1). The Amazons lived in isolation on Paradise Island hidden from man's world until Diana rescued Steve Trevor, an American pilot, when his plane crashed in the sea. Diana fell in love with Steve, the first man she had seen. Queen Hippolyta was instructed by Aphrodite, Goddess of Love, to test the Amazons so that the most powerful should take Steve back to man's world and once there, join the Allies to defeat the Axis powers. Diana beat the other Amazons and took Steve back to America where, in her secret identity, Diana Prince, she became a nurse and then the personal assistant of Steve. Together they exposed fifth columnists and promoted female

equality and love.

Wonder Woman was trained as an Amazon and she had the powers of a woman at the peak of her abilities. She was super intelligent and invented the purple healing ray to heal Steve's life-threatening injuries. She was gifted with telepathy and could speak every language. She was immortal, a quality she renounced when she left Paradise Island.

Her approach to fighting crime differed from that of male hero's fists of fury. She tackled the most unrepentant evil with love and compassion.

### The Superhero Genre, Women and WWII

The superhero genre became extremely popular with the origin of Superman in Action Comics #1 (June 1938). Superman's popularity was such that the genre literally exploded overnight with the appearance of Batman, Green Arrow, Green Lantern, The Flash, The Submariner, Captain America and the Human Torch, many their

popularity boosted when America entered the War. The heroes now had a palpable foe in the Axis powers and their adventures.

Superman's origin story became a model for many of these heroes. The hero was often orphaned. There was a trauma in their childhood and they were raised in obscurity. They became a hero in maturity, wearing colourful skintight costumes, and hid their superiority by masquerading as a weak, ordinary person in private. Girlfriends were drawn to the hero and ignored the meek alter ego. Or else women, such as Hawk Woman, were sidekicks, or derivative of male heroes and in need of saving.

Wonder Woman was nobody's sidekick and nobody's lovesick fool. Although she pined for Steve she was not distracted from her mission to defeat the Axis and empower women. Her stories were different from the comics of her male counterparts where violence was endemic. Wonder Woman's writer, William Marston, aimed to counter this violence claiming that men's



Fig 3:1942. Dr Psycho poses as George Washington to lie about women's input in the War.

aggressive qualities were often glorified but girl's passive and loving qualities were overlooked. WWII was the perfect opportunity to introduce a powerful female character because America needed female workers in the forces and industry to take over the work from men in the militia.

Meek and shy Diana Prince, was a good example to other women of how an ordinary woman could make a difference. She started as a nurse at a time when America was trying to recruit more nurses. In *Sensation Comics* #3 (March 1942) she became a stenographer for Steve's boss Colonel Darnell. When provoked she acted firmly and with great cunning. For instance, in *Sensation Comics* #2 (February 1942), she was ordered by Dr. Poison to drug Steve, but she substituted the serum for saline solution.

Naturally, the Axis powers were depicted in a bad light. Rather than making them purely evil Marston made their greatest sin their antipathy towards women. Mars, God of War declared "Women are the natural spoils of war! They must remain at home, helpless slaves for the victor! If women become warriors like the Amazons, they'll grow stronger than men and put an end to war!" FIGURE 2 Many Wonder Woman villains such as Dr Psycho and Paula von Gunther were employed by Mars to subvert democracy. Dr Psycho, for instance, masqueraded as George Washington declaring women could not be trusted because they would "betray their country through weakness or treachery." FIGURE 3

So who was Marston and what were his reasons for the promotion of female power? Marston and the artist Harry G. Peter were unlike any

of the other creators writing and drawing comics of the 1940s. For a start, they were at the end of their careers whereas Joe Shuster, Jerry Siegel, Joe Simon, Jack Kirby et al were at the beginning of their careers. Peter drew cartoons at the beginning of the 20th century for magazines like *Judge* and Marston chose him because he admired his artwork.

And Marston? He was much more complicated.

### William Marston and the Secret Origin of Wonder Woman

It is difficult to dissociate the influence of William Marston when researching Wonder Woman because his life and ideas, aberrant to some, wacky and wonderful to others, were so strange. Marston wrote Wonder Woman stories for the last six years of his life but he filled them with his ideas on human relationships, the beneficial potential of female equality and sexuality in leading humanity to peace and a utopian future as wonderful as that of Paradise Island.

Marston was a Harvard professor who also wrote for popular and academic audiences but he did not create Wonder Woman by himself. He was inspired by the two women in his life, his wife Elizabeth Holloway and his live-in lover, Olive Richard. The concept of a female hero and her golden lasso were proposed by Elizabeth. Her bracelets were modelled on those worn by Olive. The staff at National Comics, tasked with producing the comic, were predominantly female including



Josette Frank, "staff adviser to the Child Study Association of America and tennis champion, Alice Marble, wrote the regular comic strip feature "Wonder Women of History." Marble also promoted the comic to women to encourage them to join the war effort.

Marston believed that women's nature gave them the best qualities to lead humanity into a peaceful future as love leaders. Wonder Woman was the glamorous tool he used to promote this agenda.

Marston based his ideas on his experiments with his version of the

consumerism and societal distractions and devote themselves to becoming strong and powerful to become love leaders. In an article he wrote "not even girls want to be girls so long as our feminine archetype lacks force, strength... Women's strong qualities have become despised because of their weak ones." His Wonder Woman stories were devoted to showing readers what a strong woman could achieve. FIGURE 4

### Sororities, Love Leaders, Loving Submission and Extreme Sexiness

Wonder Woman's unique appeal was

Wonder Woman's Golden Lasso, introduced in Sensation Comics #6 (June 1942), was also based on Marston's notions of loving submission. It compelled those bound by it to obey those wielding it. The lasso's power derived from Aphrodite, Goddess of Love and it dominated through love. Diana reflected "I can change human character! I can make bad men good, and weak women strong! (my *Italics*)" (13) The assertion that the lasso can make weak women strong is to prepare them to become love leaders. FIGURE 6

Marston's stories featured an extensive cast of strong female characters, often living in all female societies. These all female societies reflected Marston's research into female emotions in sororities where he observed the initiation rituals members undertook. In his stories Diana underwent challenges to prove she was worthy to become Wonder Woman and often faced tests of her powers in escaping her chains and bonds. Once in man's world she recruited an army of feisty females, sorority girls of Beta Lambda like Etta Candy and the Holiday Girls who were courageous, sexy and would not bow down to any man. They shouted "'We'll never quit", Who's afraid of a man? If they're men, we can catch them!" They seduced Italians and Nazis with their dancing and singing and helping women in danger or under threat to develop the power to escape masculine power.

Paula von Gunther was her most evil antagonist. She sank a U-Boat and drowned hundreds of sailors for fun.

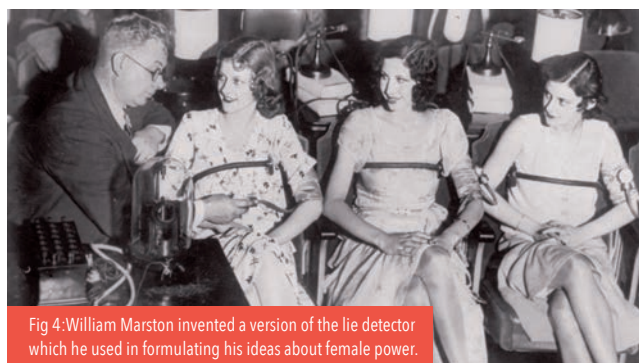


Fig 4: William Marston invented a version of the lie detector which he used in formulating his ideas about female power.

systolic lie detector. He developed a theory of human emotions which he consolidated in four basic human interactions, dominance, submission, inducement and compliance (DISC theory). He outlined this in *The Emotions of Normal People* (1928) where he argued that human emotions were based on love or appetite, the desire to control. Marston argued that appetite tended to be a more masculine trait, whilst love was a feminine trait. But women had to detach themselves from

proclaimed in Sensation Comics #2 "'Glorious in her Amazon strength and glamorous beauty, Wonder Woman flashed upon the American horizon like a gorgeous tropical sunrise. Never before has such a superb being entered the world of men!" (1)". Her weapons, like her beauty were sexy. Her bracelets of submission were a remnant of her Amazon history, a reminder that Amazons must never submit to masculine domination. If removed a woman would become a berserker.



Fig 6: The lasso originally controlled those bound by it.

Paula von Gunther is also a good example of Wonder Woman's different modus operandi. It was eventually revealed she had been forced into her career as a spy by Nazis holding her daughter in a concentration camp. Once Wonder Woman freed Gerda, Paula reformed.

### Prisoners of Love

There is no getting away from the excessive amounts of bondage in

Wonder Woman stories. Whether it was Wonder Woman tying up villains, Wonder Woman bound by villains or various secondary characters constrained by chains, manacles and ropes. Several feminist writers, though, argue that when Wonder Woman frees herself from restraints, it acts as a metaphor for all women defeating their bondage.

Many early stories also featured Marston's ideas about slavery and prisons. Marston unsurprisingly differentiated male versus female prisons or male versus female slavery. Male-dominated slavery and prisons were based on cruelty and punishment. Female prisons on the Amazons Reform Island, were based on love.

In a story of Sensation Comics #11 (November 1942) Etta, Steve and Wonder Woman travel to the planet Eros ruled by Marya. On this planet

all children are placed in prison at 15. Once they become responsible adults they are sentenced to freedom. One girl, Rebla, rebels and submits herself to male prison which she soon regrets, "To think I wanted to be a prisoner and let men like that rule in my place!" (11) FIGURE 8

### Legacy

The sex, spanking and bondage which served Marston's ideological agenda was misunderstood in his own lifetime. The bracelets of submission, the lasso and Wonder Woman's costume were reminiscent of burlesque and sado-masochism. Some readers were titillated by the images and members of the editorial board and voiced their concerns to Marston. Furthermore the bondage and sex were copied, without understanding their message, in many of the 'good girl' comics.

Wonder Woman's impact was more cultural than through comics and the mass media. Her popularity grew when she was adopted by Gloria Steinem and feminists as a symbol of female empowerment. They placed her on the front cover of their flagship publication, Ms. In 1975 she became even more popular played by Lynda Carter in the television series The Adventures of Wonder Woman. Gal Gadot's depiction in several live action films of the DC universe brought the character into mainstream attention and has dramatically raised her profile with mainstream audiences. Despite this, she remains one of DC's least adapted characters. Yet she is the archetypal superheroine and a symbol for female empowerment.

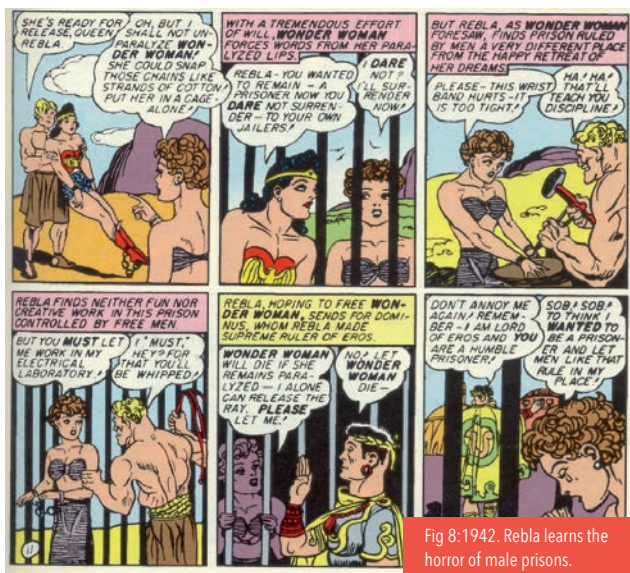
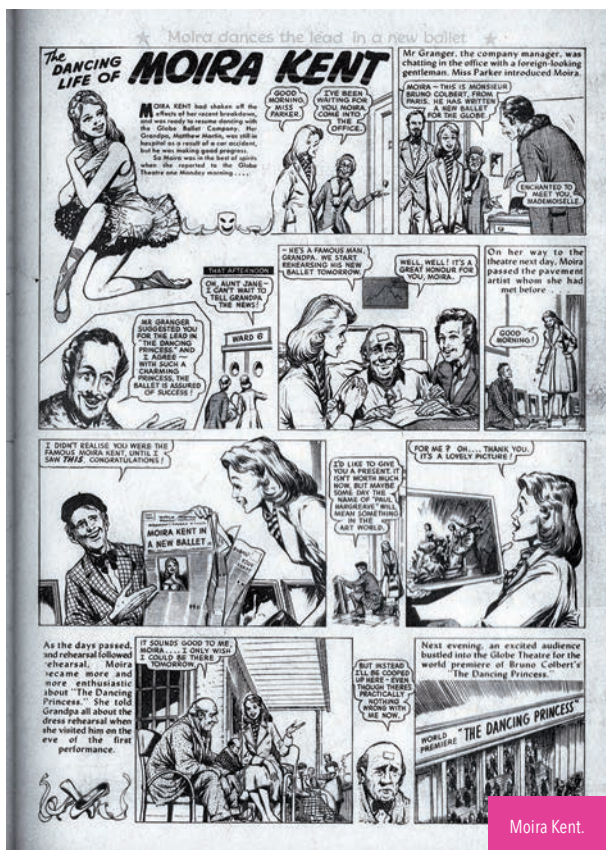


Fig 8: 1942. Rebla learns the horror of male prisons.

# BUNTY

Did you know that Bunty is the big sister of Scotland's Oor Wullie. More secrets revealed.

- Colin Noble.



Moira Kent.

If you mention Bunty to almost anyone over the age of 40, they will get a faraway look in their eye and smile at the fond memories it evokes. Bunty was not the first girls' comic but it was the last British weekly aimed at the pre-teen girls' market.

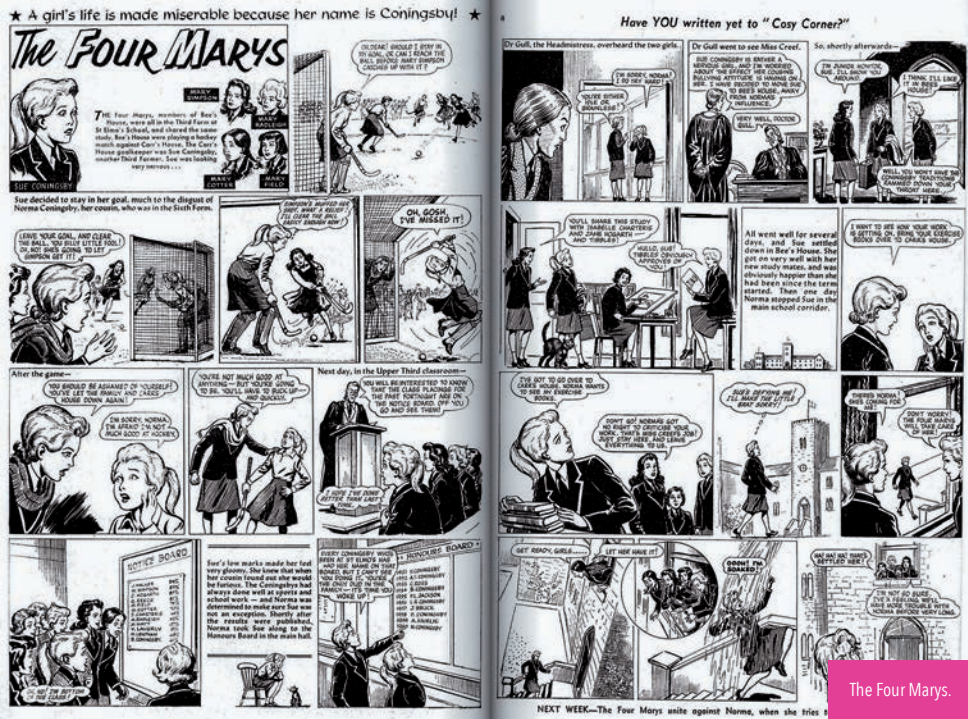
Not only was it the last, it was the longest surviving girls' comic running from issue 1 which was cover dated 18th January 1958 until issued 2249 cover dated 17th February 2001. That's a respectable run of over 43 years and it took 2000AD until March

2020 before they overtake Bunty in the longest running British comic stakes.

As this article is only 1000 words or so, I am not going to even come close to giving you a decent overview, so I am going to concentrate on a few choice highlights that some of you may or may not know.

First off, how many of you know that Bunty is the big sister of Oor Wullie? Many of you will be scratching your head at this one, but let me explain. R D Low was the driving force behind many of the comics that came from D C





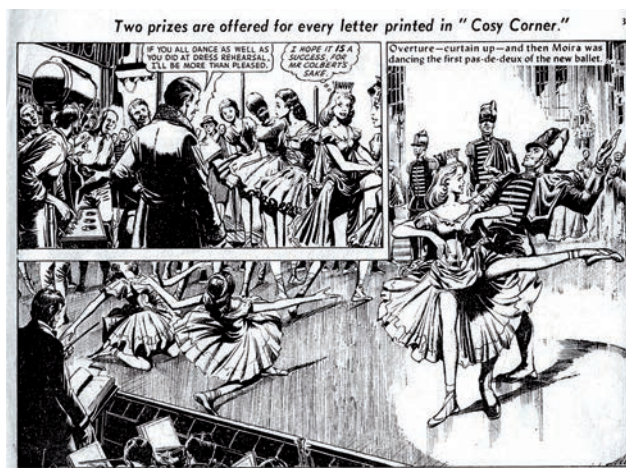
Thomson from Adventure in 1921 until he retired in the 1960s and it was his son Ron Low that was the model used by Dudley D Watkins to create the lovable scamp that has entertained generations of Scots for

over 80 years. In 1957, the editors were scrambling around for a decent name for the soon to be released girls' comic when R D Low growled that Bunty was a fine enough name as it was what everyone called his daughter Marion and that was it, Bunty was named!

The characters that many can name from Bunty are The Four Marys (Mary Radleigh, Mary Cotter, Mary Field and Mary Simpson or Raddy, Cotty, Fieldy and Simpy if you prefer) as they perpetually attended Third Form at St Elmo's School For Girls. Three of the Marys came from well to do families so their boarding fees were covered by their families. However, Mary Simpson attended the school on a scholarship and this

would afford many potential storylines for friction between the well-off bullies and the less well-off Simpy. For a Britain that is still wracked by class divisions, this was quite punchy for a 1959 girls' comic. It's easy for us in the 21st Century to write this off as quite tame, but for the 1950s this was as edgy as it got when we still had to experience the British Elvis in Cliff Richard! One thing I was never able to confirm was if the title had been done deliberately to reflect the Four Marys that were the ladies in waiting to Mary, Queen of Scots.

Now these stories took a lot of time to write up and draw and heaven forbid that D C Thomson would only use it once, so I am going to hand over the reins to Keith Robson to



One of my favourites is Moira Kent. Moira Kent is one of the ballet dancer stories.

explain what would happen when an editor would decide to reuse a story and you had blotted your copybook...

"The downside was the 'penalty job', which would land on your desk as a punishment for chattering too much, or just because it was your turn for the drudgery. This would usually be a complete serial, 60 or so pages of, say, a girls' school story for Bunty being reprinted from ten years previous. You would be told to change all the blazer badges from St Winifred's to St Agatha's, update the hairstyles, make the tall blonde girl dark, the short dark girl blonde, and either lengthen or shorten all the skirts in line with current fashion. Usually the original artwork was pretty stodgy and the whole exercise utterly soul-destroying. Worse than that was having to re-size old weekly serial pages to be reprinted as a long complete annual story."

As I said, there is no way I can do justice to Bunty in only a thousand

words, so here's another reason why Bunty still holds a special place in the hearts of many of her readers and that is Bunty's cut out wardrobe. A feature from almost the very start of the comic, this allowed many kids in low-income households to suddenly no longer just have a comic, but also a toy in the shape of a doll and different outfits to allow you to experiment with different looks. Adding some cardboard to the figure meant that it had a chance of lasting a while and as the kids kept getting the issues, they could continue to add to the wardrobe of their 'doll'.

Let's finish off our first look at Bunty by looking at one of the other tropes that Bunty contributed to and that was the dancer story. While I will admit that this trope never tugged at the heart strings as *Slaves of the War Orphan Farm* (I must admit that I thought if it had been *Blind Ballet Slaves of the War Orphan Stable* it would have been the perfect girls' comic story) may have done, there was always a

certain amount of tension as a dancer fought against an impending disability that would stop them being able to dance, an imperious relative that demanded they danced or not danced as the circumstances dictated or one that was a race against time before someone could no longer be reconciled with a relative that would miss the grand metamorphosis from a chorus line dancer to a principal dancer.

One of my favourites is Moira Kent. Moira Kent is one of the ballet dancer stories where Moira first had to overcome the incessant demands of her grandfather who wanted her to be the greatest ballet dancer ever but almost pushed her too hard to the point where she almost quit. The fact that the early serials were drawn by Ron Smith might have something to do with my love of Moira.

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A STRANGE NEW TALE OF MYSTERY AND UNEASE

# A TRICK OF THE LIGHT

by  
ALY  
FELL



**WHAT IS THE DARK SECRET OF THE STANDING STONES?**



# 'THE BRIGADIER RULE': ALY FELL'S CREATIVE PAST, PROCESS AND PLANS

Aly Fell has just returned from Cologne with a streaming cold and a temperature. Bizarrely this has worked in our favour because, in his own words, he 'got a bit carried away' with his responses to our questions. Read on for Aly's candid insights into his own creativity (we hope you feel better soon, Aly):

- Catherine Wild.



*ComicScene: Tell us about your Comic beginnings:*

Aly Fell: I studied art at college in Manchester but failed on the written part: you could be a Picasso and fail because your written piece was grammatically poor. Ben Turner and John Geering (RIP), both Cosgrove Hall artists, thankfully saw my portfolio and helped me get a job at the studio. There, I worked on Count Duckula, The BFG and the last ever series of Danger Mouse, plus others. Then I worked for Core Design (Lara Croft) in Derby, then other computer games companies as an animator/artist. I visited the 'Illustration Master Class' in America, published 'The Shadow Glass', my first comic, which Dark Horse then cancelled. When 'The Shadow Glass' first came out I had an interview with two Hollywood producers, (yes really!) mentored by my Dark Horse editor. They apparently LOVED WHAT I DO, showering praise on the book. It came to nothing, but at the time I would have jumped at the chance

to see the book in film. I was very naive back then.

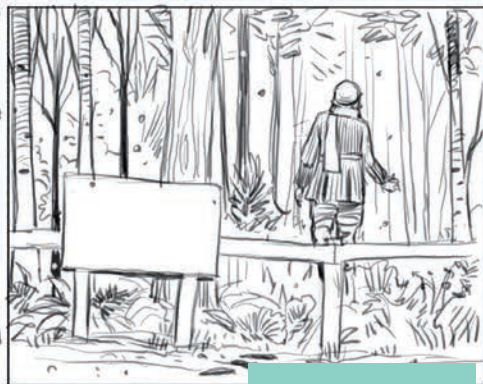
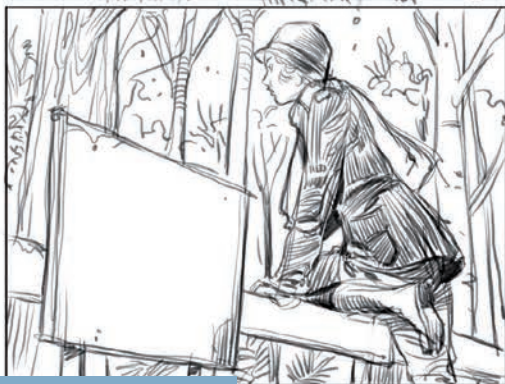
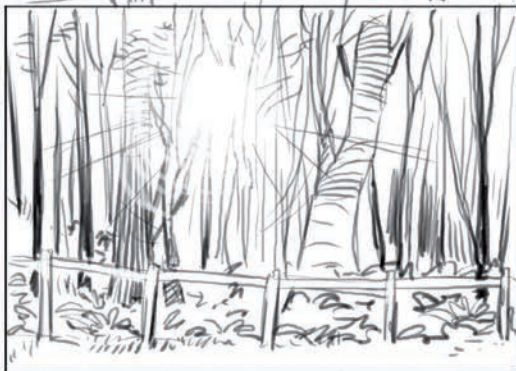
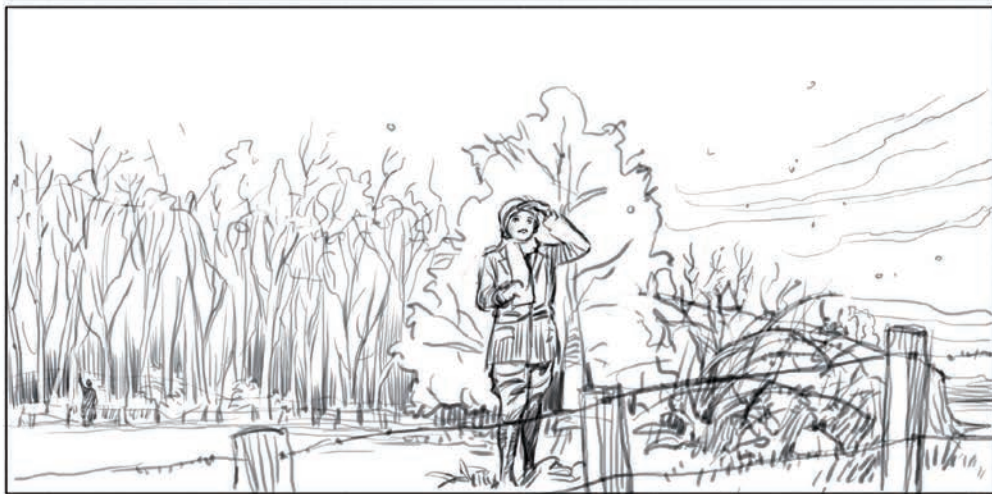
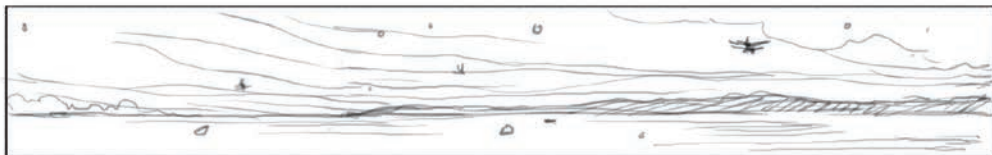
Following the need for open heart surgery prior to a kidney transplant, I re-evaluated things: I started writing and drawing my own stories because when else am I going to do this?

*CS: Illustration or writing: which comes first?*

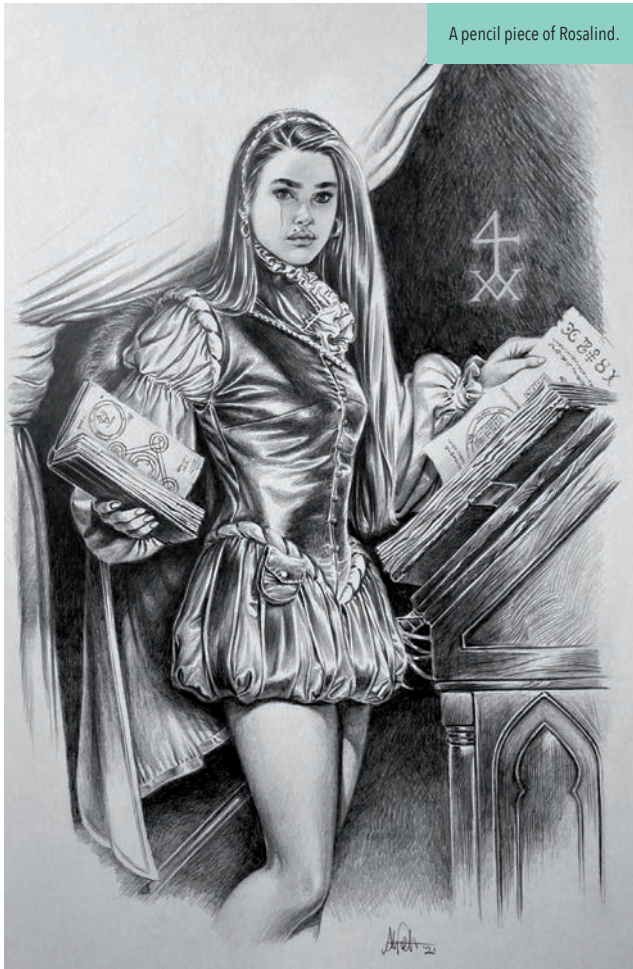
Aly: Both: being self-employed and publishing my own projects, the two work in unison. On a purely comic-by-comic basis, I write first because, well... you have to. But I was an artist from the moment my parents gave me loose bits of newsprint and a pack of crayons.

*CS: What inspires your choice of subject and genre?*

Aly: I like stories with a vague supernatural slant, set in a real world. The Brigadier in Pertwee's Doctor Who provided grounding and was the epitome of convention in a crazy world. The 'alien planet' stuff was fun, but if all around you is unfamiliar, then the absurd is



A pencil piece of Rosalind.



less impactful. It's why I always preferred Doctor Who when on Earth. I don't really 'choose' genre or subject beyond that, although both 'A Trick of the Light' and 'The Kissing Gate' feature schools. Schools are a closed environment, subject to rules and regulations, and this can provide a great backdrop for establishing what I'll now call the 'Brigadier Rule'. 'The Kissing Gate' definitely pulled on The Amazing Mr Blunden.

Fundamentally it's about 'loss', something we come to terms with more (or don't) as we get older. The world changed so much between 1926 and 1957, the two extremes of the dates in the story.

*CS: Where do you go to 'mine' for plots?*

Aly: The plot for 'A Trick of the Light' originated in a dream. Ruth has less agency than most of my characters; she reacts and then doesn't to the things happening to her. That is

deliberate, as it recalls the dreamlike nature of what is happening. 'The Kissing Gate' evolved as I wrote it. But one of the elements I want to get across in much of my storytelling is that nature doesn't give back; it has no morality. It takes and it keeps. It converts, yes, but what follows is not what was.

My latest story completely changed when I introduced a character I felt was missing. As I wrote them, the ending changed as well. We're all a bit like Dr Frankenstein: we create monsters and have to be prepared for them to start thinking for themselves.

I love how unpredictable it all becomes.

*CS: 'Rosie Poe' is a very different style to your other work.*

Rosie Poe was a thing I did for fun, that I just happened to post online for my Goth chums. She quickly changed from a rounder, more cartoony character into a leaner slightly more naturally proportioned one - which I suppose is how I tend to draw anyway. It's hard fighting your natural inclination. It came to an end, though, after I brought her back briefly during lockdown. She was starting to comment on world events and I never meant Rosie Poe to be that kind of cartoon. I suppose she stopped being for herself and started being about what I wanted to say. She'd had a break of six years and it was time to go.

*CS: The detail you include in your artwork is extraordinary.*

Aly: I love researching things, including period details that make







for a convincing narrative without overwhelming the actual story. This is so much a part of the fun.

After my mother died during Covid, I ended up with many of the family photo albums, going back to the late Victorian era. They have inspired me enormously. There are photos of my great Aunt Annie with her Austin 7 in the 20's. REAL first-hand documentation is so important when setting something in period, otherwise it can easily become cliché.

A friend introduced me to the Robert Opie scrapbooks. Opie produced a large format scrapbook for every decade of the 20th century and has a museum. Each page is a montage of 'things' from that decade, ranging from clothes, packaging, cigarettes, cars etc. But what makes this special is he and his wife collected all this 'stuff' themselves. A modern day Pitt Rivers. If you want to know what an early 60s box of Cornflakes looked like, then he has one. They're really

essential reference for everyday background and easily available.

### *CS: Tell us about your Kickstarter experience.*

Aly: Kickstarter has been kind to me (Aly's Kickstarter for 'The Kissing Gate' reached its target in twenty minutes!) Both books were granted 'Projects We Love' status, which I think helped enormously. I set a low goal: the most important thing is to have the funds to publish it. If that's a few copies, then great. But anything beyond my expectations is obviously even better.

### *CS: How do you respond to feedback and reviews?*

Aly: I avoid them as a rule - both negative and positive. When 'The Shadow Glass' came out, I remember a review from a blogger who compared my character Rosalind to Shakespeare's Rosalind and found her 'lacking'. My characters were lacking when compared with

Shakespeare... Ooookay... They also implied the story wasn't what they wanted, which is probably the single most asinine thing a reviewer can ever say.

### *CS: What will we find in your 'In-Tray'?*

Aly: The third book of 'the four': I'm loving it! All written in prose form, and I'm about thirty pages into the rough layouts. Researching the 1920s has been fun and realising we often have a very narrow idea of a decade. It wasn't all flappers and gangsters.

'A Trick of the Light' is set in Spring/Summer. 'The Kissing Gate' - Summer/Autumn and so on. Transitional times. The four stories will be circular but joined by the transitions. The third book will be Autumn/Winter, set in Devon during the 1920s, and will probably be longer than the previous two. But things can change as you write and rough out. As for the final 'part' (inverted commas because they're all independent really), well, where do circles end up...?

### *CS: Why Comics?*

Ultimately, I love what I do, really. I'm not a 'the grass is greener on the other side' kind of person. It may well be, and over the hill may very well be something I discover I wanted to do all along, but for now I want to tell my stories through comics. Not movies. Not TV. Not a theatre production. I LOVE comics and this is the medium I've chosen for my imagination. It's not a stepping stone to a 'franchise'.



# JEAN DUPUIS AND THE BIRTH OF SPIROU MAGAZINE

1941. Finchley, North London. An elderly gentleman sits at a bench lost in thought. At over 65 years of age, he is beyond the life expectancy of the period and given the last few months, he feels the years. He tried to flee a war but the bomb damage in the surrounding area - a seeming ocean away from where he started - reminds him that he has not fully escaped.

- Dean Simons.



Spirou No1.

A French-speaking Belgian, he is far from home in a country where he doesn't know the language. He is constantly thinking of those he left behind - his family, his colleagues, his business. His life's work. A devout Catholic, he often prays. He prays for their safety and his return. His name is Jean Dupuis and he is one of the most important names in the history of Franco-Belgian comics.

Born 18th October 1875 in the village of Marcinelle (today a district of Charleroi, Belgium) to

Adolphe Dupuis, a commercial worker, and Mathilde Bérouriaux, young Jean lost his mother at the age of 2. His father traveled overseas for work and, unable to care for the boy, left him to be raised by his maternal family - two aunts, an uncle and elderly grandparents.

Of modest means and struggling to afford to keep him in school, it was decided to seek an apprenticeship. Age 11 - shortly after his first communion - he was apprenticed to be a pastry chef then a bookbinder, and eventually a printer in 1889. This



career trajectory was somewhat unusual for the area, whose industrial economy was largely based on coal mining. He took to printing and his path was set - first becoming a full employee of Godenne Frères, then hired as a staff typographer for newspaper L'Union de Charleroi in 1891. A devout Catholic, he lost his job at the newspaper in 1895 for skipping work on Easter Sunday. From then on he served as a freelancer, with short positions but nothing offering long term employment.

One fateful day in 1896 he saw an advertisement in the newspaper selling a second hand pedal printer. Paying for it out of his savings, he set up shop as his own workshop - operated out of the kitchen in his maternal family home - doing small jobs for local authors and businesses. He secured his first real profit by producing prescription packets for pharmacists around Belgium, reaching out to them via a business directory. He learned a valuable lesson in the power of advertising and direct marketing - something which facilitated his later endeavours.

His operation gathered pace and he was able to afford to take on staff, he married Dahlia Vangeenderhuysen in 1905, and expanded the business further - adding more modern printing equipment, constructing a dedicated premises and adjacent family home.

He and Dahlia had four children: Marie-Louise (1906), Paul (1907), Marie-Thérèse (1911), and Charles

(1918). The assistance and inclusion of his wife and children made the Dupuis print-works a family affair - with his wife involved in helping with accounts, organisation, and gauging the temperament of staff, and the children were often enlisted to help organise stock. As the children grew older, they would be included in regular family meetings to decide the direction of the business.

1914 arrived. The First World War invasion and occupation of Belgium by Germany interrupted regular business for the Dupuis' but the printers never entirely fell silent. Not least because Jean Dupuis was involved in underground resistance activities, printing and disseminating patriotic texts after hours during the German occupation years. Often concealing materials under the floorboards. An activity for which he was publicly awarded.

The 1920s saw the Dupuis printers start to expand to producing their own materials. The age of consumer mass media was truly beginning and his knowledge of direct marketing helped secure buyers and stockists. In 1922 came *Bonne Soirées*, a women's magazine - the first publication of what would become Editions Dupuis; then *La Moustique* in 1924 a humour and entertainment magazine. He made the unusual step of having his publications available in both French and Dutch. French-speaking Belgians often expressed a traditional snobbery towards the Dutch speakers of Flanders, and this

decision by Jean Dupuis demonstrated a desire to provide material for all Belgians, rather than elites. The translations - which began in 1934 - were directed and edited by the Dutch husband of his eldest daughter Marie-Louise, René Matthews. The company was renamed J. Dupuis Fils & Cie (J. Dupuis Sons and Co.)

The success of these two publications gave Jean Dupuis the confidence to expand further and provide something for the largely untapped children's market. In the 1930s the offerings for Belgian children were relatively limited. There were dedicated children's supplements in newspapers - most famously that of Hergé's *Tintin* in *Le Petit Vingtième* (supplement to *Le Vingtième Siècle*) - but the only dedicated children's comic magazines were published in France and largely comprised of foreign American reprints that were not representative of the Belgian character, examples including *Le Journal de Mickey*, *Robinson*, and more. In 1937 - at the age of 62 - Jean wanted to produce something for all Belgian children to enjoy. And that idea became *Journal de Spirou* - one of the most important publications in Franco-Belgian comics.

The name "*Spirou*" was decided upon in a family meeting - with other potential names including *Viva*, *Hello Boy*, and *Juliot*. The term came from local Walloon dialect - while literally meaning "squirrel", it was often used as a nickname for mischievous children. Likewise the



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**Invasion in May 1940 led to the hasty evacuation of the Dupuis family from their home and workshop. Jean's history in the underground resistance of WW1 made him a target.**

name of the Dutch language edition "Robbedoes" meant similar but referred to the playful seals found off the coast of Holland.

It was Monsieur Dupuis' hope to produce a magazine of wholly Belgian character - a feat ahead of its time - but procuring such content was difficult. Local artists familiar with the newly emerging comics form were limited and being able to produce original content locally proved a costly business when the market was flooded with magazines almost

entirely composed of French-translated editions of popular American comic serials. They settled for having no more than 50% carefully curated US material in the early editions - with translations of Dick Tracy, Red Ryder, and Superman.

The signature character for Journal de Spirou came from François Robert Velter, Rob Vel, a French artist recommended by Dupuis' younger son Charles. Vel, a former assistant to Winnie Winkle creator Martin Branner, drew inspiration

from his time working as a steward on Île de France transatlantic ocean liners - where bell boys, often very young of age, would fulfill shipboard responsibilities yet at the same time would play and get up to mischief. Thus the character of the red uniformed bellboy became the mascot for Dupuis' project. To ensure the Spirou character's early adventures maintained a degree of familiarity for readers, Vel would rely on the assistance of his Belgian wife Blanche Dumoulin in crafting relatable gags and stories.

In forming the team for the children's magazine, Jean Dupuis was assisted by his son Paul, who became an integral part of the business following a rigorous apprenticeship, and writer-translator-editor Jean Doisy, a flamboyant communist writer-translator who proved indispensable to the Dupuis' printers growing publishing arm. Doisy helped craft the new publication's identity and its relationship between the publication and its readers. He ran a letters column, Le Fureteur, and fostered the fan club - the Amis de Spirou (Friends of Spirou, AdS) - which became a network of organised youth groups. All of which canny marketing in the late 1930s. The club had its own honour code and anthem - calling on children to serve their country, to not turn away from injustice and to help those in need.

The first 16-page issue of Journal de Spirou debuted, cover date 21st April 1938 (predating the Beano by



three months), and its Dutch language counterpart Robbedoes was joined six months later, cover dated 27th October. They enjoyed significant sales and a growing audience of young readers.

A year into the new publication's life, the shadow of war in Europe fell. Vel was called to service in France and struggled to meet deadlines, Dupuis' sons were likewise conscripted. Invasion in May 1940 led to the hasty evacuation of the Dupuis family from their home and workshop. Jean's history in the underground resistance of WW1 made him a target. He hoped to move his printing business to France to continue as before but fate chose differently. By a series of accidents he was separated from his family, redirected to Cherbourg and evacuated by allied troops to the UK along with his grandson Etienne, and the family of his daughter-in-law. Separated from home, family, and business, old Jean was left rudderless and lost. But he used the time wisely - deciding then to write his memoirs in a series of notebooks which would become an indispensable testament of the founding of the family business and the life of its patriarch.

Spirou's story wouldn't end there either. The magazine and the young bellboy would return a few months

later with the aid of Paul and Charles Dupuis, Jean Doisy and inhouse artist Jijé; providing a continued message of hope and resistance during the occupation. And with the interruption in the supply of US originated material, the publication was able to fill the gap and be part of the beginnings of the Franco-Belgian golden age of comics that would only continue to grow in the postwar era.

But all of that would come later. And it all began with a 60-year-old, barely educated printer deciding to make a publication for the children of his country.

## EPILOGUE

- In 1945, Jean Dupuis was able to finally return home to his family and the printing business he established. His sons Paul, Charles; son-in-law René Matthew; editor Jean Doisy; and the Dupuis women; and staff kept the printer-publisher running through the turbulence of the war. Jean Dupuis remained in regular correspondence through his exile. He passed away 11th October 1952.
- Spirou was able to continue publication for much of the occupation, only being shuttered in 1943 after the Dupuis family refused the insertion of a German-

appointed administrator on the board. It returned after liberation in full force. In 1946 the Belgian weekly entered the French market and its fame grew in leaps and bounds

- Soon to be household names joined the art team - André Franquin, would define and expand the world of Spirou and Fantasio over a 20 year run, later creating Marsupilami and fan favourite series Gaston Lagaffe; Maurice De Bevere (Morris), created comedy western hero Lucky Luke; and Pierre Culliford (Peyo), creator of Johan et Pirlouit and The Smurfs (Les Schtroumpfs), which debuted in 1958.
- 85 years on from its founding Spirou is still in publication today with album collections of popular strips in continuous supply. The magazine today features new stories, new series, and new takes on classic characters - continuously attracting readers and fans year on year.



# GETTING GRAPHIC NOVELS IN HANDS OF YOUNG READERS

- Richard Rundle.



As a primary school teacher, I ensure that I have a vast selection of comics and graphic novels available for children to read. Over the past few years, these have become the most sought out books and are creating a generation of enthusiastic readers. Books like *Bunny vs Monkey* and *Dog Man* are becoming best sellers but the format has many more titles to offer. Here are some of the most popular titles in school that may have slipped under the radar:

## **Parachute kids by Betty C. Tang**

Based on the real lives of many Asian families, *Parachute Kids* is a hugely emotional story depicting the lengths families would go to in order to start a new life in America. This has been a huge hit with my year 6 class over the past year.



## **Bug Boys by Laura Knetzger**

A collection of short adventures featuring two friends, who as the title suggests are bugs. Fun and light-hearted throughout, this is a great collection of stories and perfect for fans of *Adventure Time*.



## **Wildfire by Breana Bard**

Only released in September, this has quickly become a class favourite thanks to its topical subject matter. Based on someone losing their home to a forest fire, the book does an excellent job of raising awareness about climate crisis, as well as demonstrating ways in which everyone can do something to help.



## **Mega Robo Bros by Neill Cameron**

A series that is finally starting to get the recognition it deserves. Packed full of high adrenaline action, sibling rivalry and some truly deep thought-provoking scenarios, *Mega Robo Bros* has it all. These books never stay on my shelves, and I always have a list of children begging for the latest entry.



# UK COMICS LAUREATE

The Lakes International Comic Art Festival 2023 is delighted to announce comic writer, artist, tutor and editor Bobby Joseph as the new Comics Laureate.

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This award is a huge achievement. I am very honoured to get it. That said, one of the key things I want to do is change things with regards to diversity, representation and the unheard voices of comics. This is my main focus. There is no point being in this role unless I am able to help others.

- Bobby Joseph



**Bobby follows in the footsteps of comic creators Dave Gibbons, Charlie Adlard and Hannah Berry, and illustrator and bookseller Stephen L. Holland in the unpaid role promoting the comics form, also known as 'The Ninth Art'.**

The Comics Laureate is an ambassadorial and educational role for the comics medium and aims to raise awareness of the impact comics can have in terms of increasing literacy and creativity.

Working closely with the Lakes International Comics Art Festival, the Comics Laureate champions the role of comics in improving literacy through a programme of educational visits, workshop events, guest appearances and conferences. A key focus will be working to increase the acceptance of comics as a creative art form in schools, libraries and throughout the education system.

**UK'S COMICS LAUREATE 2023 - 2024: BOBBY JOSEPH**

Bobby Joseph was announced as the Comic Laureate 2023-25 during the Lakes International

Comic Art Festival on 30 September 2023, in Bowness-on-Windermere. Bobby is an acclaimed comic writer, artist, tutor & editor whose work has often challenged and inspired its readers. His early work includes the creation of Skank magazine, where his best-known strip, 'Scotland Yardie', first featured, and was later published by Knockabout Press.

Bobby has written for The Guardian newspaper, Dazed and Confused and Vice.com. His comic work was a prominent feature at the Anarchy in the UK comic exhibition at the British Library in 2015 and was seen by over 60,000 visitors. He is also a vocal advocate for diversity and BAME representation in comic books and is credited on the BBC website as instrumental in featuring some of the "first comics by black creators featuring black characters."

Scotland Yardie, published by Knockabout Comics in 2017, was the first BAME graphic novel to be studied as a module on an English Literature MA course at King's College, London.

# WALLACE & GROMIT: THE WRONG TROUSERS TURNS 30!

**The Cartoon Museum are excited to announce a brand-new exhibition for September 2023 that celebrates the iconic animated duo Wallace & Gromit and the 30th birthday of the classic film *The Wrong Trousers*!**

- Khadija Osman



Cartoon Museum Main Gallery  
© Jim Stephenson.



**About Wallace & Gromit: The Wrong Trousers turns 30!**

**Released in 1993, *The Wrong Trousers* introduced icons Wallace & Gromit to the dangerous foe Feathers McGraw, a villainous penguin with ambitions to put Wallace's ingenious inventions to criminal use.**

The film won an Academy Award®; becoming part of a long legacy for the company as the home of British animation. For the film's 30th anniversary, The Cartoon Museum and Aardman are collaborating to bring you a truly spectacular exhibition that celebrates that legacy.

Our exhibition invites you to make your own piece of plasticine history and walks you through our one-of-a-kind collection of the full production process of Wallace & Gromit: *The Wrong Trousers*. We have never-before-seen behind the screen shots showing the artists and studio as

the film was made, once believed lost set pieces and models and every surviving piece of original artwork.

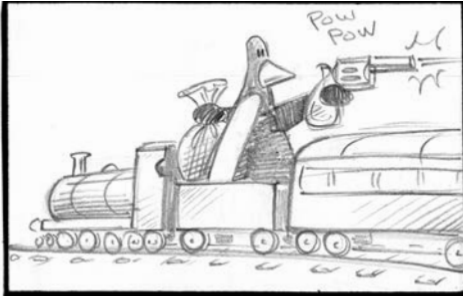
Taking you through the process of creating the film, the exhibition starts by delving into where Nick Park and Peter Lord, the film's producers, got their inspiration - including a look into some of the wonderful artworks in The Cartoon Museum's own collection. We look at original art showcasing early designs for characters, and even find out the method behind Gromit's many hilarious faces!

But how do you make a stop-motion film? How long does it take? How do you prevent plasticine dogs melting under stage lights? And with such a delicate process, how much is planned out in advance? The story is told through a treasure-trove of models, scripts, behind-the-scenes photos, original storyboards, and other artworks from the Aardman vault that will inspire wonder and nostalgia alike.



Nick Park.





Wallace & Gromit 'The Wrong Trousers'  
© 1993 Aardman / Wallace & Gromit Ltd.

Few actual artefacts from this piece of movie magic exist to this day, and now for the first time in cartooning history, we will have them here at your favourite museum! Alongside the story of the film-making process, we will also explore the legacy of the film, including Wallace & Gromit's amazing comic history.

"The Wrong Trousers was a special film for all of us at Aardman. It's wonderful that it continues to find new fans today, and that we can bring those fans more adventures – and more inventions, more mishaps, and more problems for Gromit to solve."

- Nick Park

## Events Programme

We will continue the celebrations through multiple public events to celebrate the movie from workshops with Aardman's expert modelmakers to a public talk with British animation royalty Nick Park himself. The Wallace & Gromit films have always been able to connect to people regardless of age - toddlers and grandparents alike have become die-hard fans, and this exhibition will have something for absolutely everyone

in the family. Whether you love British animation, villainous flightless birds, or wacky inventions there's going to be something for you to get involved in.

Join us for model-making workshops led by Aardman animations own trained modelmakers. Participants in these workshops will all be able to make their own Wallace & Gromit characters to take home and we've made sure to host children's classes as well as some for adults for the big kids who don't want to feel left out!

With the first new Wallace & Gromit feature since *A Matter of Loaf & Death* (2008), and the sad passing of Wallace's much-loved voice actor Peter Sallis, currently in production the country is once again talking about this dynamic duo. Our exhibition asks you to remember where the boys came from though by taking you into the studio with the Aardman team to get to the bottom of their animation story from concept through to modelling and filming. We've even got comic pages from the hilarious Wallace & Gromit comics by Nick Newman and Tristan Davies that came after and have a display of just a fraction of the amazing memorabilia which the animation has inspired. The studio has worked closely with the curatorial team at the museum to give proper insight into the inner workings behind the movie also. As you would expect so we're extremely proud of what we've been able to achieve with their help.

Our In-Focus exhibition is Oluwasegun Babatunde: Birth of a Universe (open from October 13 - 21 January 2024). The micro-exhibit gives us an inside look at the creation of a superhero universe in the modern day. With Babatunde's universe, he decided to centre it around a group of heroes living in Sub-Saharan Africa. With tribal and religious lines drawn the characters must overcome unique difficulties and the work is steeped in the traditions and heritage of the Yoruba, Hausa, and Igbo cultures.

As always our main gallery will be filled with evergreen political cartoons and artefacts which range from a real puppet from the classic Spitting Image television show and a giant Boris Johnson pinata. Sadly the display doesn't come with a baseball bat but I'm trying to get our curator to reconsider.



DAVE COOK

CLARK BINT

# KILLTOPIA

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Crowdfunders are your chance to support comic production. They can be found on Kickstarter, Indiegogo, Zoop and other platforms. Here's some advice from successful kickstarters for creators and readers.

VOLUME 5

**BHP COMICS**

ISSUE 0 2024 Yearbook



# KILLTOPIA

The first issue of our cyberpunk comic series, Killtopia hit Kickstarter in early 2018 and went on to raise over £120,000 across five books and win several awards. The fifth book dropped in the summer of 2023 and was marketed as the final chapter of the series, but that was just a bit of misdirection (sorry!)

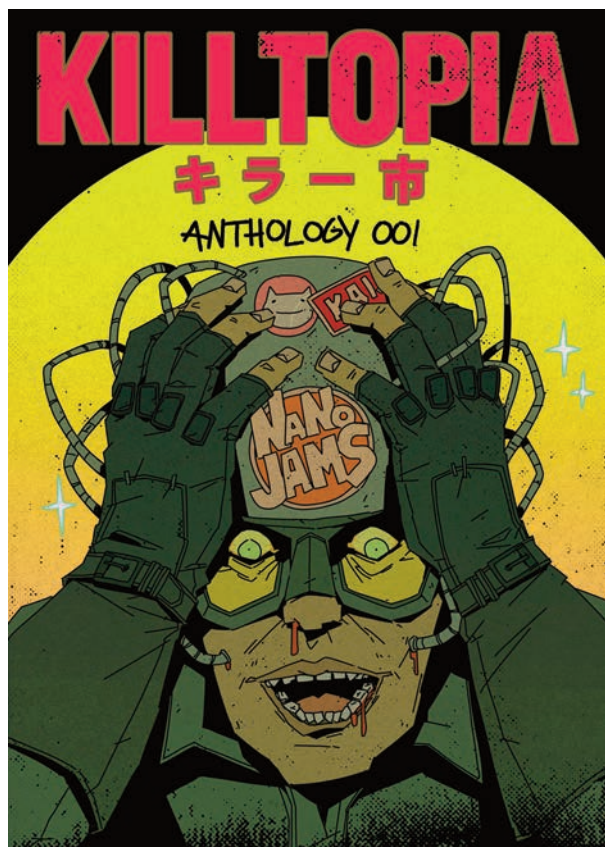
- Dave Cook



The cyber-cat's out of the bag, as I'm currently writing the second issue of our official sequel series, Killtopia: Phantoms. I started conceptualising the plot back in 2021, as there were characters and pockets of Neo Tokyo I wanted to explore further.

Set five years after the first arc, Phantoms tells a darker tale that blends together elements of psychological horror and police thrillers - think Perfect Blue mixed with Ghost in the Shell 2: Innocence. Neo Tokyo's in a state of chaos, thanks to a mind hacker who's flooding peoples' minds with misinformation and conspiracy theories, while making their worst fears become real.





Phantoms stars an ex-Wrecker who joins Phantoms Unit, a police division tasked with finding the hacker. The plot follows their investigation into the hacker's identity and true motives. I'm currently writing the second book's script, and hope to reveal more in late 2024.

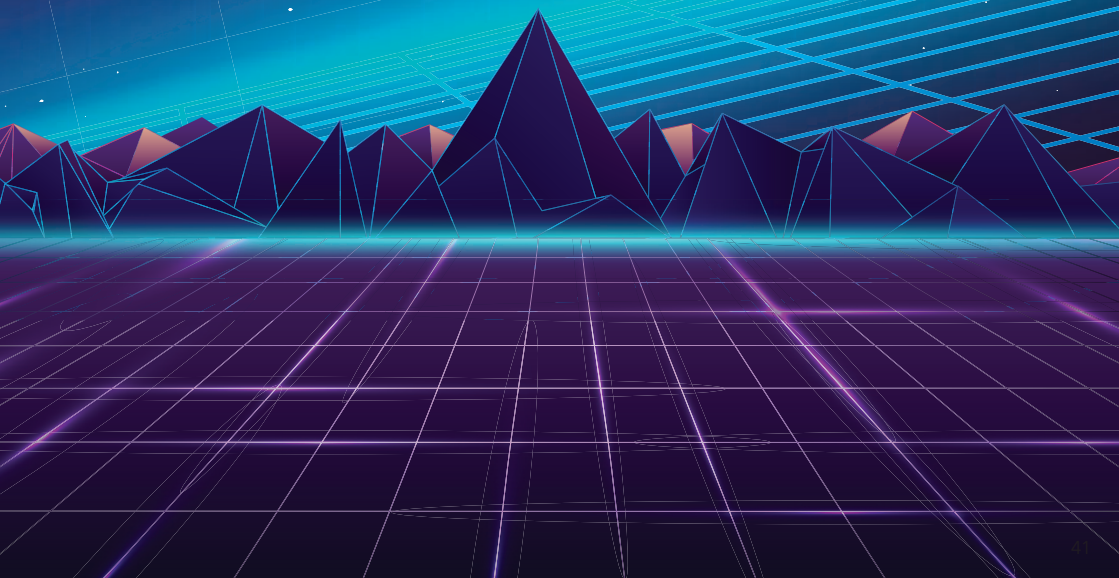
Meanwhile, Killtopia's first short story anthology, Nano Jams is in the works and I'm aiming for a Summer 2024 Kickstarter. All the shorts are set in Neo Tokyo and are based on the theme of 'media' - how it affects us and influences our lives. We recently announced our first batch of contributors, including Scott Bryan Wilson, Lucy Sullivan, Anas Abdulhak, Craig Paton, Joey Oliveira and game writer, Ashley Cooper.

Stay tuned for more details on our site, [www.killtopia.co](http://www.killtopia.co) and thanks to everyone who has supported us over the years. We're only just getting started!



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**COMICSCENE.ORG**



# GETTING ENTANGLED WITH QUANTUM

Time Bomb Comics traditionally used kickstarter to fund their comics. With Quatumn they made a change.

- Steve Tanner.



So deciding to launch Time Bomb Comics' new bimonthly Quantum into newsagents seemed a very, very silly thing to do. From small-press beginnings, Time Bomb has lasted the distance and become a mainstay of British indie comics. That's been achieved mainly regularly publishing comics that have found an audience, but it's also been done by avoiding expensive or risky.

But sometimes you have to take a risk, and dig deep to do it. Our Gerry Anderson themed Spectrum comic found space on the shelves of WHS last year, and sold enough copies to prove that beyond the conventions, crowd-funding and comic shops there's a whole new audience out there.

Quantum is a comic designed for that audience. An indie comic for the mainstream comic reader, if you like. One unfamiliar with 99% of our previous comics, so we could re-present some popular stories but mainly feature brand new original comics content.

At writing Quantum No.4 is undergoing final edits. Previous issues have already gone to newsagents across the UK but also to newsstands across Europe, Australia and Canada. By the time you read this Quantum will be available in the USA through Barnes & Noble. It's a new British comic but we're taking it global.

The lessons learnt so far? Yes, it's expensive and risky. But our distributor wants us to succeed and sends weekly sales updates that we never have to chase. Reader response has been positive too. From Workshop to Wagga Wagga, those that have found Quantum seem to like it, but finding it can be the biggest challenge.

Your local newsagent can order Quantum. If they refuse, find another that will. If that fails let Time Bomb know and we'll give you the address of your nearest stockist.

Steve Tanner.

Editor of Quantum and Publisher of Time Bomb Comics Ltd.

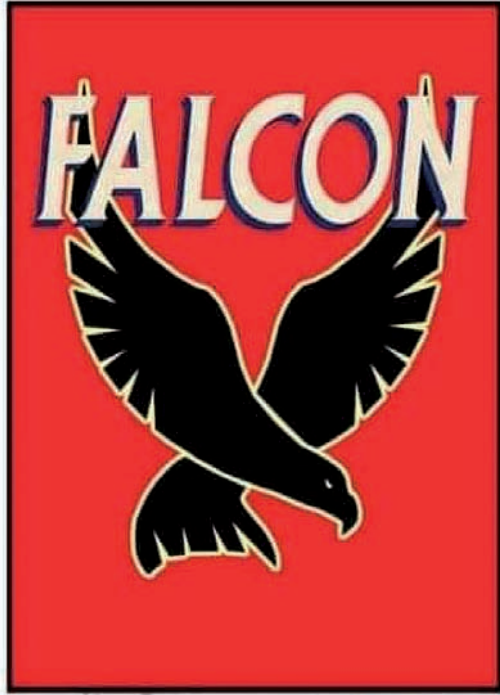




# FALCON

Indie publications inspired by *The Eagle* aren't a new thing, though they are often fun. *Eagle Times* and *Spaceship Away* are two examples that are well loved, and now there's a new kid on the block in the shape of **FALCON** from Sentinel Publications, though as writer Alan Holloway is keen to point out it's not a copy of the classic comic.


- Alan Holloway



**"We're not trying to make a 1950s comic," he says, "just a brand new one using a format that's not common these days, though there are people trying it.**

It just seemed like a fun idea, really, confining strip to a single, frame packed page. For me, it was another challenge as a writer and I've enjoyed doing a few scripts for it."

FALCON came out of the place all Sentinel Publications ideas come from, which is artist Ed Doyle's feverish mind. "I was looking at old tabloid comics, like *The Eagle*, inspired by Sector 13's recent tabloid issue, which was a fun idea," he says. "Whenever I get an idea I float it past Alan, and if it's a goer we usually get straight down on it." As usual with Sentinel Comics, it's not just the two of them, with several other creators along for the ride such as 2000AD's Michael Carroll, who has offered up a text story he wrote when he was thinking of doing a similar publication. "We weren't sure about text stories," Ed explains, "but Michael's and one from Laurence Alison changed our mind as they're both wonderful yarns that will go in with illustrations. Seriously, they look amazing" The proposed release date is May 2024, and so far the completed strips and text stories are promising a very varied and fun reading experience for anyone choosing to fly high with the FALCON.



The Thing on the Doorstep.

# THE K-WORD

The first thing to know about running a successful Kickstarter is that you can absolutely do it. Yes, it'll take a little time to prepare, more than a little shredding of nerves to run, and quite a bit of discipline to fulfil, but it's entirely achievable.

- Simon Birks.

At Blue Fox we've run over fifty Kickstarter campaigns, so we know what we're talking about. We run, roughly, a Kickstarter a month, bringing a wide range of books to our amazing supporters, and it doesn't look like we'll be letting up anytime soon.

Kickstarter is full of potential backers who want your project to succeed. The other crowdfunding platforms are catching up, but for now, Kickstarter is still the sensible one to use. If you're planning on creating a comic via the platform, **here is my checklist.**

- 1 Build your following – create a newsletter and start reaching out to people you know and grow from there. This way, your followers will see your posts, and no-one is at the whim of an algorithm.
- 2 Create your comic – this is the complete comic, so that it's ready to go to print when the campaign finishes.
- 3 Record a video – let the backers see/hear your passion for the project.
- 4 Make the campaign page interesting – not everyone will play the video, so make the campaign page attractive with art from your book.
- 5 Don't over-commit – too many stretch goals mean more money and work for you.
- 6 Keep rewards light and flat – everything should be easy to post.
- 7 Communicate regularly – no-one likes radio silence.
- 8 Deliver – get those books out the door and into the backers' hands.
- 9 Survey – ask if backers want to join your newsletter (many will).
- 10 Go to 1.

Hear more from us at <https://bluefoxcomics.substack.com/>

# TREASURY OF BRITISH COMICS ANNUAL

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**In a great British tradition, Rebellion have thrown together a smorgasbord of characters, reprinting a wide range of material featuring the properties in their possession.**

- Luke Williams.

**Solicitation material is scant, but judging from the cover previews it includes: the brutal future sport series "Spinball" (AKA "Deathgame 1999"); bloody Jaws "homage" "Hookjaw", recently subject to a supernatural reboot in 2000AD a more traditional take in the Action 2020 special and Titan's miniseries.**

Then there is the humorous horror pastiche "Frankie Stein", Pat Mills and Joe Colquhoun's classic WW1 saga "Charley's War"; adventure series "Robot Archie", featuring the titular robot and his helpers Ken and Ted, most recently appearing in Wildstorm's Albion series, plotted by a certain Mr. A. Moore.

Amongst the reprint are 3 new strips : new takes on 2 well known and 2 (very) obscure characters split between 3 strips.

Kicking things off is the team up that no one asked for; but you're getting anyway : "The Leopard of Lime Street Vs. The Spider", by Simon Furman, David Roach and Mike Collins.

"The Leopard of Lime Street" debuted in a 1976 issue of Buster created by stalwart British comics writer Tom Tully and penciller and inker, Mike Western and Eric Bradbury respectively. The Leopard's origin sounds familiar. Orphan Billy Farmer is a would be professional photographer. On an assignment to a local zoological institute for the school magazine, Billy has an unfortunate

encounter with a radioactive leopard. Throw in some comic book science and voila, Billy has gained the abilities and senses of a leopard.

Inspired by these new abilities, Billy dons a cat costume and become the titular "Leopard". So far, so Spidey, but this differs from its transatlantic inspiration in its very British sensibilities, small town focus and the absence of much in the way super or science powered opposition.

Other than a brief and, quickly fatal, reappearance in Grant Morrison and Steve Yeowell's "Zenith : Phase III" the Leopard had a quiet 90s. Since purchasing the character, Rebellion have published three volumes collecting the original run and commissioned new strips under the watch of writer Simon Furman. First as an adult version as part of The Treasury's "Justice League" analogue The Vigilant alongside other moribund British super/science hero characters, and then in the revived Monster Fun.

Debuting in Lion in 1965 "The Spider" started off as what would be called "tech villain" now. A mad scientist type, arrogant, smug, highly intelligent and rich: a more insufferable Iron Man in a black bodystocking with more fittings than a Dyson. Although created by Ted Cowan and Reg Bunn, the Spider is notable for being the UK comics debut of Jerry Siegel. Yes, that Jerry Siegel.

The Spider renounced his villainy





Treasury of British Comics Annual.

// This is quite the mix of strips, very much like the annuals of yore. It's a wonderful opportunity to sample classic material alongside high quality new material.

some way into his run, recruited a few sidekicks, and became the poster boy for the concept of poacher turned gamekeeper. In the 90's the strip had a brief grim, gritty and frankly, creepy, makeover in the pseudo-official Fleetway Action Special, by Mark Millar, John Higgins and David Hine. Titan collected strips from the run as under the less lawyer baiting title "The King of Crooks", before Rebellion bought the character and began their reprint programme. Most recently he appeared in the SMASH special from 2020 written by Rob Williams and drawn by John

McCrea and Mike Spicer.

"Black Beth" is a weird one, drawn from IPC inventory from an aborted 70s version of Scream to appear as a single strip in the Scream Holiday Special 1988, drawn by Blas Gallego; writer lost to history. "Beth" is a fantasy strip, a swordswoman with wise and mystical blind sidekick Quido wandering the countryside righting wrongs.

The strip was revived by Alec Worley, obsessed with the character, and artist, DaNi. Beth has since appeared in Misty & Scream Special 2018 and 2020 and a justifiably well received one shot, Black Beth and the Devils of Al Kadesh.

"Gustav of the Bearmacht" is even more obscure, brought back in 2020's Battle of Britain Special. Gustav is a bear, rescued by a squad of German soldiers fighting on the eastern front from Cossacks that had killed his mother and adopted as their mascot. Gustav has a vehement hatred of Cossacks, wolves and Nazis – all of which he come across quite a lot. The Battle of Britain special team of Kek W and Staz Johnson reunite to bring you more (bloody) wartime ursine tomfoolery.

This is quite the mix of strips, very much like the annuals of yore. It's a wonderful opportunity to sample classic material alongside high quality new material.





# SMASH! BANG! WALLOP!

Smash! comic is coming back from Paul Grist in three exciting volumes. Fresh from a stint on Lowburn High in Regened artist Anna Morozova joins the fun with 'The Spider', 'Jane Bond' and the 'Steel Claw'

- Phillip Vaughan.



**PV:** *How did you become involved in this new mini-series of Smash!?*

AM: I received an email from the editor at Treasury of British Comics, Oliver Pickles, and he asked if I would be interested in illustrating a story featuring The Spider, along with Jane Bond and The Steel Claw for the first issue of the soon-to-be-launched mini-series. The brief specified that the action was taking place in the 1960s, and I just could not be more excited about it as I absolutely love that era!

**PV:** *How aware were you of the main characters such as The Spider, The Steel Claw and Jane Bond?*

AM: I had not read those classic characters up until the moment of getting commissioned for the job, but I was certainly familiar with The Spider as a character beloved by many readers. I was

also aware of Jane Bond, but The Steel Claw, staying truthful to his superpowers, was still 'invisible' to me, which led me to some research in order to study the characters a bit more. Relying on the expertise of somebody very knowledgeable in the comics' field, Phillip Vaughan to be precise, I got my hands on some fantastic material featuring the characters. Despite the strips originally being produced for the UK market, the Italian publications of The Spider, printed in the 'digest' format, were a find that stood out for me. I found it very inspirational, seeing all the different takes on a character by a variety of artists from around the globe, each bringing something unique not only in their individual artistic vision, but also on the basis of the nuances of the market the content is being produced for. Moving on from The Spider, both The Steel Claw and Jane Bond strips are of immaculate artistic



quality – but, unfortunately, I have not yet got a chance to give those strips the more thorough, attentive read they deserve. I have been mostly admiring the artwork provided for reference. This being said, I am now thinking I might actually get my hands on Treasury of British Comics' 'Best of Jane Bond' collection featuring beautiful art by Mike Hubbard.

**PV: The writer, Paul Grist, has a historical connection with British legacy characters. Have you encountered the previous work of Paul Grist on these or other characters (or variations on)?**

AM: Amongst other things I was of course fascinated by Paul Grist's 'Jack Staff' featuring his take on some classic characters appearing in the newest SMASH! – and again, it is a brilliant visual reference. Going forward, I would love to keep my research of the featured characters going. I have a few books on my reading list, and I am sure there are many more to come across and admire! Referring to the classic incarnations was very much 'a must' for the part of the comic I was artistically responsible for, as the action is set in the 1960s – which just could not have been a better playground for me. It was also great having an element of artistic collaboration as I was allowed a sneak peek at Tom Foster's artwork for the first five introduction prologue pages. I do like that the first issue has two artists working on different 'not-quite-linked-yet' bits of a story that will form into a complete narrative going forward (so I believe, as we

are yet to find out how the storyline will unroll!). I do know that the story continues with Jimmy Broxton taking the artistic reins in issue two.

I felt particularly excited about drawing The Spider, I see him as a fascinating character; his evil genius features, both in personality and the look, are great material for an artist to challenge themselves with. The sharpness of The Spider's visual characteristics is a perfect match to his charisma and wit. To me, there is a resemblance between him and another cult comics' character, Diabolik – I think this observation of mine had subconsciously transcended into the drawings for this issue. Despite being incredibly excited illustrating The Spider, I enjoyed drawing his companions in crime as well; Ordini and Pelham. Very much relying on the original looks as per the provided reference, I did not introduce much experimentation design-wise with those two, but rather kept them consistent with the visuals that readers are familiar with. Same goes for Jane Bond, I think; I had not introduced much deviation from her original look, apart from me drawing people differently if my work is compared with the source material. The Steel Claw was a bit more of a challenge, believe it or not! Each artist who had previously illustrated the character drew him quite differently (and always absolutely masterfully!); yet there is not really a particularly recognisable visual feature about him except the actual steel claw! It is a part of the appeal

though. He is, in essence, an invisible man; do what you will with the artistic depiction of him, he is, ultimately, meant to appear in a rather obscure and elusive way, I believe.

**PV: It seems like you really enjoyed working on this project! How did you produce the art for this comic?**

AM: It has been a project I truly loved working on; I had also challenged myself quite a bit with it by trying out new artistic techniques and approaches. For this issue, I have kept a greater focus on traditional techniques with the majority of the pages being pencilled and inked on paper and completed with digital colours. I do hope it will become a pleasant reading experience for the audience too! This does mean there will be some original pages up for sale at a later date, something which is quite rare for me, as I usually create the interior art digitally...

**PV: What are you working on next?**

AM: Well, I am working on something for the US market next that I cannot really talk about yet! All I can say is that it is in the Science Fiction realm. Expect an announcement very soon...!

**PV: Thanks Anna!**



# WE'RE CCIC - AND WE'RE HERE TO MAKE THE UK COMICS INDUSTRY BETTER FOR EVERYONE

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It was the data that did it.

- Myf Tristram,  
Comics creator and CCIC member.

**After yet another declined funding application, we - a small group of comic professionals - started looking into stats around the comics industry in this country. We were so infuriated by what we found, we decided to set up an organisation.**

So now we're the Comics Cultural Impact Collective. You can call us CCIC, pronounced 'seasick'.

Those figures? Broadly: across Arts Council England funding per year, opera, ballet and orchestras are allocated a sweet £75 million – while comics, our beloved comics, the artform that so many of us throw our heart, soul and every spare hour into? Comics get £238 THOUSAND.

Comics have a bum deal in this country. And yet, against the odds they are beloved by readers, created by a diverse, inventive community and occasionally – like Alice Oseman's Heartstopper – they break through and sell big. Really big.

40.3% of young people and 31% of adults read, or have read, comics. The audience is there, and there's potential for it to grow. Why shouldn't comic-making be a celebrated artform, a viable career?

When we look across the water, we see Angoulême, boosting tourism; we see Brussels, so proud of its heritage that it sustains not one but three comics museums; we see bandes dessinées piled high in bookshops' prime spots.

There is so much potential for us to do better here in the UK, and for the good of everyone in the comics community. We're busy gathering more data, meeting funders and publishers, and we aim to provide the support creators need to flourish.

We want to grow the comics industry into something significant, viable... something wonderful. If that is of interest to you, sign up for updates on our website at

**<https://thecomicsculturalimpactcollective.org/>** where you can also find out more about who we are, and where we got our stats from.



# THE BOGIE MAN

Grant,  
Wagner  
& Smith

HAT  
MAN  
PRESS



THE COMPLETE CASE FILES

# BOGIE AND THE FAT MAN

---

The Bogie Man returned this year, 35 years after his 1988 debut. Here we found out the origins of the comic.

- John McShane.



**In a not-too-sleazy bar, taking a break from UKCAC '88, near the British Museum in London, three famous creators - John Wagner, Alan Grant, and Robin Smith - were having a libation with John McShane (of aka books and comics) and George Jackson.**

George had recently returned from a tour in America with his band Ossian. He had set up a record shop, Iona Records, opposite the famous Scotia Bar in Glasgow and he also owned a successful Record label with the same name. It appears that he had dined well in America, because he had clearly put on a bit of weight.

George now fancied having a publishing imprint and these creators fancied having a property which they - not IPC, DC, Marvel, or anyone else - owned all the rights to. Wagner and Grant already had a script called Bogey which they had so far failed to sell. The name Bogey had already been taken, fortunately as it

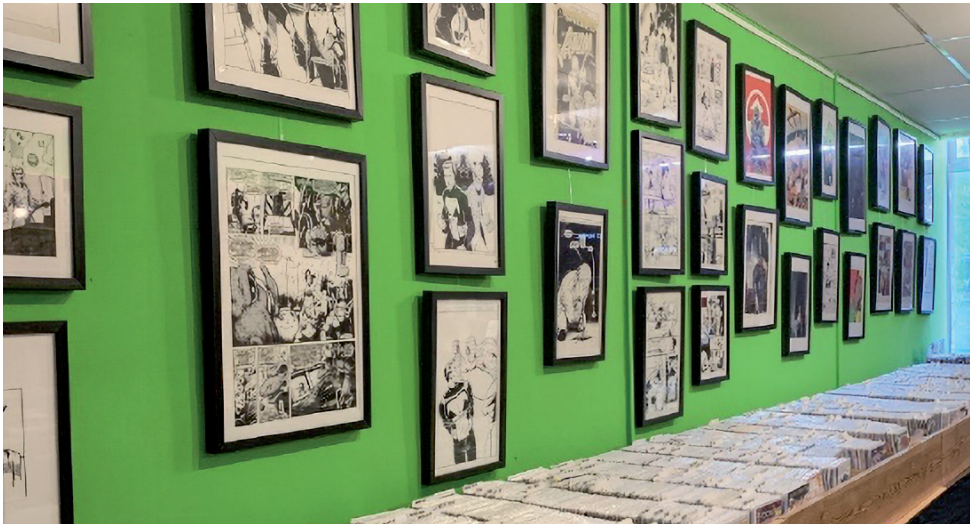
turned out. Setting the story in the U.S. somehow lacked a bit of magic. Robin suggested changing the setting to Glasgow. The title changed to The Bogie Man. What to call the Jackson-McShane publishing company? Wagner glanced over to the new-look George and suggested Fat Man Press. All the stars had aligned.

And so it came to pass in 1989, on the eve of Glasgow becoming European City of Culture, that the UK's biggest selling independent comic (were there any other contenders?) hit the shelves, not only of comic shops but also of WH Smith.

The following year, the UK was the featured country at the famous Angoulême Festival in France. One visitor to the Fat Man Press table was George Perry, author of the seminal Penguin Book of Comics. He wrote an article about Bogie for the Guardian. Alan Yentob spotted this and phoned BBC Scotland to see if they had obtained the production rights.

And so it was that this unique comic became one of the first adaptations of a graphic novel to the small screen.

Another visit to a gin joint was surely in order...



## STEVE DILLON EXHIBIT

2023 has been another busy year for the Steve Dillon Exhibition, so far we have held 3 shows and still have one remaining.



In April we flew to Rome where we worked alongside 'C'Art gallery' to bring together a bit of a different exhibition to normal. The works were made up of a mixture of DC and Marvel pages for sale. The gallery was incredibly happy with the success of the show and it was fun to do our first international exhibition, we made some great friends and even booked in another exhibition in Italy (Lucca), for later this year as a result.

This year has also seen us exhibit at our first two conventions! First, we loaded up the car with 50 of Steve's beautiful original pages and headed down to Bristol at the end of May for Lawless. We were invited by the lovely Su Haddrell who organises the show and I am so glad she asked, as it was just a wonderful experience. The show was so well organised and everyone we met was so friendly.

It was so nice to finally put faces to so many names of people I had spoken to on social media about the exhibition. The fans and creators at this con were so passionate and we had some quite amazing reactions to the show.

Then in September we teamed up with Jeff Chahal (Panel Gallery) for NICE, which was just up the road from us in Bedford. We had previously exhibited in the gallery but this time we introduced the full series of 'Red Planet Blues' for the first time. Due to space, we were set up in the comic shop (Close Encounters) a 2-minute walk from the convention but it gave the exhibition a very authentic feel with the comics all around. There was a steady stream of people over the weekend which was great and it's always nice to see familiar faces as we were not too far from home!



# COMIC EXPO BRISTOL

So, COMIC EXPO BRISTOL is back next month... Or by the time you read this then it was last month!

- Mike Allwood.



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So, while trying to address the time travel issue let's look at why the original EXPO is back!

After I think, 7 years, and following on from a few random chats with professionals & friends in the small press in the summer, the seed was sown for the return of Bristol Comic Expo! Yes, I mixed the name up then reverted back to 2004 format of day one.

Sadly, the much loved (really?) Train Shed is no longer available to hire, so again, back to old hotel.

The spotlight was always going to be COMICS! My self-styled remit was a small guest list of some top pros and as in ye olde days, I am playing favourites ...shoot me!

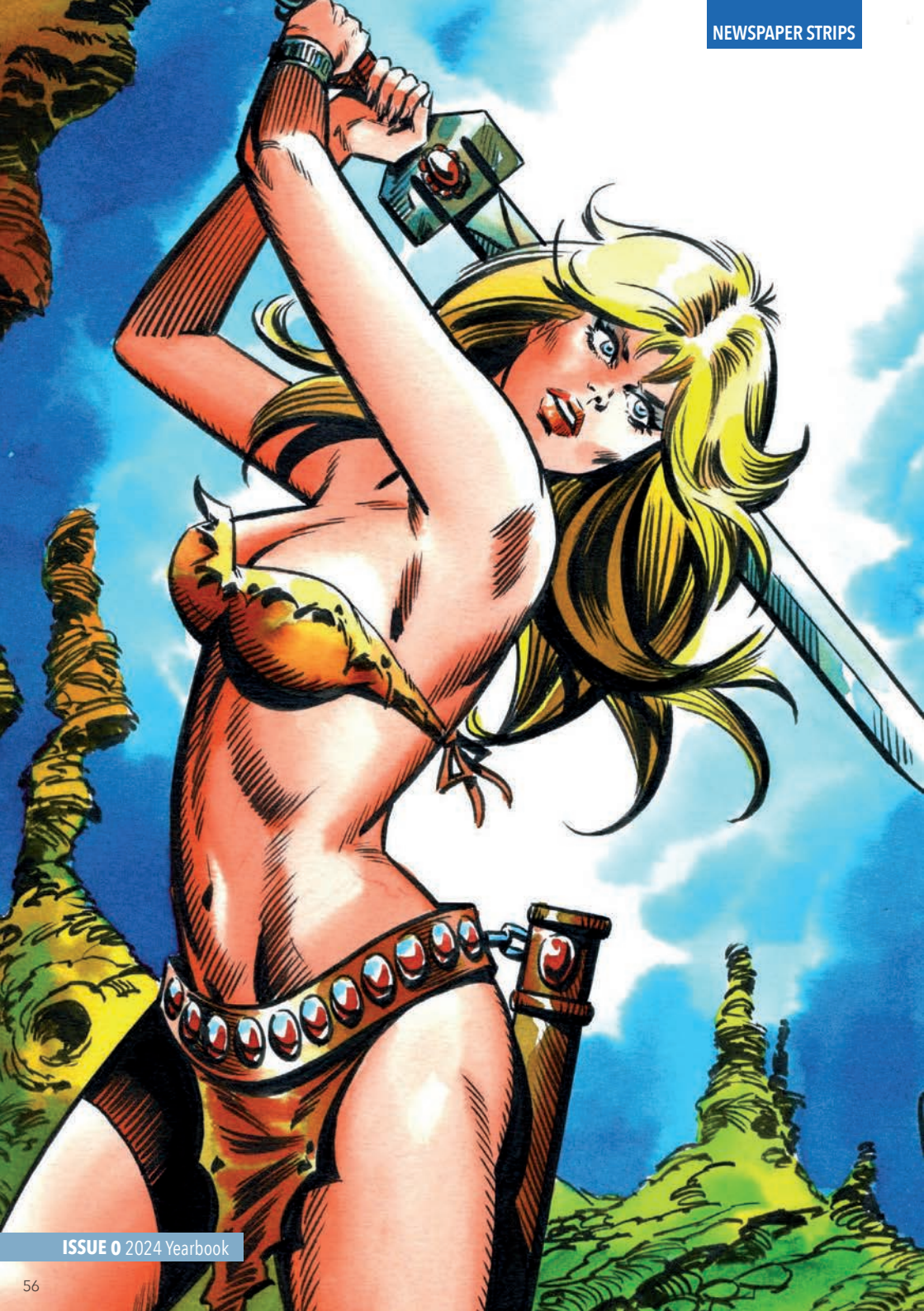
Again, reverted to type with a major showcase of the Small Press planned. A small aside, yes, pun intended, I have never liked that term! I tried once to use the term UK Independent Press (ok with hindsight UKIP may have led to copyright issues!)

This proved to be a revelation, now I have always tried to promote the Small Press and contacted a few names in a dusty email address book to get them onboard! Bless 'em, they all threw the hat in the ring and signed up! What I have

been very aware of over the last few years is a huge wave of exciting new creators are now producing work here that in my opinion are some of the very best in the world.

Also back, a few selected Expo EXclusives that were a trademark of the old shows were assembled! EXclusive covers, new titles launching & our 4th Ashcan! Plus, we are supporting SENSE as our charity.

So, to comeback on the time travel angle... were you there or are you looking forward to it?





# AXA

---

**Growing up in a decade beset by strikes, terrorism across Europe and a puritanical swathe of the self-appointed guardians of public morals, it was a bit of a drag to be young and full of the joys of spring.**

- Colin Noble

**But one newspaper helped those of us afflicted with the crime of being young and that was the Sun. In the Sun, they decided to run a comic series that if it had been made as a movie, it would have been considered to be soft-core pornography and a sustained campaign would have been launched to protect the innocent children from that filth.**

This series was Axa and was written by Donnie Avenell and each and every episode was illustrated by Spanish artist Enric Badia Romero. The first episode of this new series was indicative of a plot that was pure Logan's Run. It was first published 45 years ago on 4th July 1978 where our heroine was tired of being cooped up in this antiseptic city when she wanted to explore the outside world.

Set in 2080, the stories in this run of over seven years (Axa was published on a daily basis up to the final publication of 16th November 1985) wandered from post-Holocaust Science Fiction to outright Fantasy, but one thing was strangely consistent.

No matter how titillating the art was or how deep the peril was, Axa's core character was someone you did not mess with. You have to think how much are you going to mess with someone who has a 5-foot sword that they would not hesitate to use? With the breadth of positive female role models

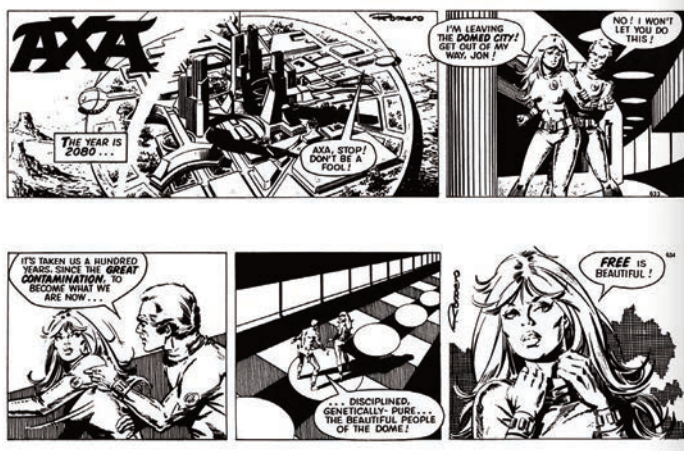
today, many of those in today's society do not understand how rare it was for any female character to be seen to have any control over their own destiny back in the 1970s let alone any of the prettier characters. I feel obliged to point out that all the characters were supposed to be pretty, decorative and very little between the ears.

As a young lad growing up in 1970s Scotland, I did not find it surprising that someone could be a sex symbol and also be a model for treating women with respect. After all, I was growing up in an era when we had women making their voices heard such as Helen Mirren, Jane Fonda and Glenda Jackson. The fact that Don Avenell's scripts gave so much power to Axa's character passed me by when I was in the first flush of youth as I rarely saw past the beauty of Romero's art. However, as I look at the stories now, I am impressed at how much agency Don gave to Axa as the strength of character shown by Axa was surprising for the time.

Axa follows in the footsteps of several other independent female comic characters as we already had Modesty Blaise and Vampirella. All three were presented with beautiful art and all three were shown to be women that were not defined by their relationships with men. That seems to be overlooked in today's more sensitive reactions to the sensual art that exemplifies two out of the three.







“  
For those of you not aware of this, this is a project to bring Axa to the big screen and moves the action to a direct descendant of the original Axa.

The Express group were not idly just allowing the comic to stack up either as they licensed Ken Pierce Books to reprint all the stories for the US market under the First American Edition Series imprint. These reprints were each 80 pages long trade softbacks with the stories in black and white. The format was similar to the Titan reprints that you would see in any comic shop of the 1980s and 1990s. Issue 1 was released in 1981 and issue 9 was released in 1988. Even now, the books continue to be popular, possibly due to the sensual nature of the material.

Ken Pierce Books did not let the property lie dormant as they produced a colour version of volume 1 in 1985 but never did a second so the sales did not justify repeating the exercise which is a shame as it is truly a thing of beauty. Eclipse Comics followed suit and they produced two Wizard format comics featuring Axa stories and even Fleetway/Quality Comics reprinted a story in the 2000AD

Showcase series. English speakers are not the only fans of Axa as she is still very popular in Scandinavia and Europe but that's for another article and for someone whose Swedish is much better than mine!

While I have been researching the article, it has been gratifying to find that there are quite a few mentions of Axa across the internet and that the Maestro Enric Badia Romero is still going strong and still taking commissions.

However, one thing has really intrigued me and that is an ongoing project call Axa 2284. For those of you not aware of this, this is a project to bring Axa to the big screen and moves the action to a direct descendant of the original Axa. Some stunningly beautiful concept art has already been produced and I have been granted permission to share some of it with this article.

Many will wonder if it is really worth bringing yet another sensualised comic character to the big screen.

And if all that is brought is the look and the plots of Axa, then I would agree with you. However, I have been chatting with the movers and shakers behind this project and while the movie might not pass the Bechdel test, it will certainly appeal to many of those who supported the Wonder Woman and Captain Marvel movies where having a strong female lead who is not dependent on her life being vindicated by having a man in her life makes a movie worth watching.

Now excuse me while I am off to watch the box set of Xena: Princess Warrior which is currently the closest you can get to a live action Axa today! Axa the Battle for Serpent Gate is still in development.

# BEAU PEEP

**What more can you ask for in a comic strip than sun, sand and inept legionnaires? And that describes Britain's popular cartoon strip about our erstwhile hero Beau Peep.**

- Colin Noble.



**Now if I must sum up Beau Peep and describe it to someone who had never read it, then I would say that it's Hancock's Half Hour boiled down to three / four frames on a daily basis. For those a tad young to remember Hancock, you may remember Peanuts and Charlie Brown. Charlie was an amiable loser who no matter what life knocked him down with, he would always get back up again. This was Beau Peep but without the getting back up again bit!**

The strip was first published on 2nd November 1978 in the Daily Star and was the brainchild of Roger Kettle who was a recent-ish escapee from Thomson Towers. A fellow escapee was the artist Andrew Christine. They had met while working in the Fun Factory and once they went freelance, they have not only provided us with the wonderfully funny Beau Peep, but also A Man Called Horace and a host of other projects.

Part of the reason I was an instant fan was that I recognised the art style from Andrew's crazy Sparky covers and the articles he illustrated in Warlord and Wizard.

However, I digress. Beau Peep is a brilliant send up of the novel Beau Geste and features a cast of dozens. Set in the Sahara, Beau Peep ran away to the French Foreign Legion to escape his girlfriend Doris, who is never seen, but is often described as working in such delicate roles such as the

British female heavyweight wrestling champion. Let's have a look at some of the rest of the supporting cast.

First up we have Dennis Pratt. Dennis doesn't have a mean bone in his body but he has the intelligence of a dead haddock. Kind to animals, like to drink and an inveterate womaniser doomed to fail as often as Beau but somehow manages to occasionally put one over on Beau alas not on Honest Abdul.

Another Legionnaire is Mad Pierre who takes immense pleasure inflicting pain and violence on Beau and anyone else standing too close, breathing loudly, using an odd number of vowels in a sentence...

We also have Hamish, a man destined to be forever exiled since the shame of his beloved Dundee United going down to a home game loss to Arbroath FC drove him from his homeland to the spartan lifestyle of a Legionnaire.

In charge of these dregs of the human race is Sergeant Bidet. The Sarge has a quality that everyone else seems to lack. That quality is sanity. A long-suffering member of the Foreign Legion, Bidet has to continue to try and mould these rejects from life into something approaching a Legionnaire. The wonder is not that he breaks down so often, it's more that he breaks so rarely!

The other non-commissioned person that sticks out is Egon, the fort's cook. Egon is a great cook if





Beau Peep in jail.

Roger Kettle &  
Andrew Christine.



he can be kept away from the cooking sherry, lager and any recipe involving mince!

The leader of this body of men is Colonel "Park the car Jeffrey and pass the halibut" Escargot. He's not so much mad as Upminster. That's eight stops beyond Barking! The Colonel also has a beautiful daughter who Beau lusts after but she has a kindly thought for Dennis as Dennis never asks her for anything as crass as anything sexual but consistently gets a pound off her for a pint!

Other characters include the Nomad, the worst Arab raider ever, Honest Abdul, if you think you're getting a good deal, put it back before you lose your shirt, Sopwith, the smartest

camel ever and the Vultures who are a favourite of mine.

The cartoon almost didn't make it to this milestone as it was dropped by the Daily Star at the end of 1997. Thankfully, the strip was still popular and was picked up by The Sunday People who published it until the Daily Star wooed the creators back in March 1999 where Beau Peep et al stayed until the series was brought to an end in 2016 when newspapers were cutting costs and moving even further online. Here are Roger Kettle's words from the [Cameldung.co.uk](http://Cameldung.co.uk) website where fans of all things Peep-like gather.

"I was 24 years old when I produced the idea [of Beau Peep] and 27 years old when it was first published. If

you'd told me then that it would remain in print until I was a 65-year old pensioner, I'd never have believed you. I am HUGELY fortunate and HUGELY grateful for the career I've had."

To give you all an idea of the longevity of the strip, it has lasted over 38 years (November 1978 to December 2016). No mean feat for any comic strip. The critically acclaimed Modesty Blaise never managed the full 38 years (May 1963 to April 2001) nor did Jane who tantalised a generation of men for almost 27 years (December 1932 to October 1959). Critically acclaimed Jeff Hawke only lasted 19 years (February 1955 to April 1974) and the Daily Dredd only lasted in the Star for just short of 17 years (August 1991 to May 1998). Calvin and Hobbes only ran for 10 years (November 1985 to December 1995).

Don't worry if you are coming late to the party when it comes to Beau Peep as many of the strips were reprinted in Beau Peep books 1 to 20 and the Colour Collection which you can find available for sale on many websites and I, for one, still find them as funny today as I did when I first read Beau Peep way back in the 1980s. Roger Kettle keeps us chuckling as there is a dedicated Facebook group where some kind soul (aka his better half!) adds a strip a day. And one last shout out to Rob Baker for helping me with the pictures. That's not bad going for a strip about the two worst legionnaires ever is it?

# MANGA

**As a teacher with the responsibility and enjoyment of helping to curate our school library collection, I try to regularly read children's manga in response to student demand for comics and graphic novels.**

- Dr. Rebecca Garcia Lucas



**I consider being able to recommend manga to children a part of my job, and I am a fellow explorer alongside young readers discovering new manga. While I do not have professional expertise about this form of visual storytelling that originated in Japan, hopefully I can share a helpful firsthand appreciation, based in my commitment to expanding and guiding suitable choices for children's independent reading.**

A manga book-talk during a visit to the library is an opportunity to draw attention to many literary experiences, including offering readers an understanding of the global reach of manga through the translated works of Japanese authors and illustrators.

Reminding and showing that manga layout is read right to left, top to bottom, noticing untranslated sound effects, and the use of honorifics, also widens readers' cross-cultural literary experiences through Japanese linguistic and cultural contexts.

After offering students a spoiler-free summary with a couple of visual examples to closely look at and think about, there will usually be a borrower and another who places a reservation to be next. Fingers-crossed, student generated interest then sees wonderful social book-talk and the circulation of a series. A notable feature of manga is its tendency to unfold stories across

multiple volumes, creating an extended reading experience, and allows readers to develop deep and enduring connections with characters over extensive story arcs.

My experiences align with wider knowledge about teaching and reading: children respond more positively to hearing about manga from someone who has read it themselves and who can impart authentic pleasure. As well as highlighting themes and plot points, I tend to describe and share aesthetic elements that I love, such as the distinct feel of usually soft, matte, thin, slightly off-white or slightly yellowish paper, with black ink in different densities and screentones to show textures, depths, shades and contrasts. I express awe for panels that are tiny masterpieces with scenes and backgrounds of intricate landscapes, vast cloudy skies, or detailed, crowded, bustling cityscapes – that there can exist so many such panels on one page – calling us to comprehend manga as artform.

In the foreground, we might analyse the dramatic visual pauses that create emotional resonance, a character's inner world and development. I deeply value learning with and from students who have shared their interpretations as we are drawn into one beat of time, one moment of sequential art. Panel shape and composition can also manipulate and represent the

passage of time and space, craft action sequences, and convey the subtleties of facial expressions.

Another interesting narrative element to discuss with potential manga readers is contrasting art within one book, for example realism (perhaps the landscape) and cartoonish characters whose characteristics may be emphasised through stylization and iconic representations.

Extending beyond the page, the intersection of manga with popular culture, through tie-ins with computer games and anime introduces another layer of exploration, and a different way for reader to immerse themselves in familiar fictional worlds.

A practical note: choosing manga for primary readers is a team effort – teachers who read, and publishers who assign age ratings play a vital role in supporting access to manga. Ratings are invaluable tools as a reference point. For our primary collection I tend to read 'All Ages', '10+' and sometimes '12+', adding the latter to the senior collection if that's where it suits. This short reflection has made me aware that while I am a passionate manga reader, I generally rely on comic theory to discuss manga. Therefore, it is time to set a goal to learn more about manga, including understanding genre terms such as Shonen, Shojō or Slice of Life, so I can introduce this language to students.







Series Debut



# SATURDAY AM

## ComicScene Interview with WhytManga, Jey Odin, Kristina Andabak

- Atholl Buchan.



ComicScene interview Saturday AM Manga superstars.

### WHYT MANGA

*Whyt Manga, as one of its founding members, you have a front-row seat to the birth of several ongoing digital comic anthologies, Saturday AM, Saturday BRUNCH, and SaturdayPM, from which your most popular titles are now becoming printed manga volumes. Tell us a bit about Saturday AM. What do you stand for, and what are your plans for world manga domination?*

Whyt Manga: The mission is to bring more diversity to manga through remarkable stories, characters, worlds, and ideas. The vision includes expanding to apparel, merchandise, video games, anime, and more! We want to expand opportunities for creators globally to enter this space professionally, and then the world will be ours and everyone else's.

*Whytmanga, when you think of UK comics, 2000AD and Commando comics come to mind, with newer brands such as Shift and Quantum adding to these. Now that Saturday AM has*

### CREATOR INTERVIEW

*an ever-increasing number of books released in Waterstones and WHSmith, what makes Saturday AM fresh, and how do you see it becoming a UK household brand worthy of any bookcase? Also, what makes your digital magazines stand out from the printed newsagent versions we know well?*

Whyt Manga: We offer a rare and stellar alternative to the norm, especially in a space where comics of the like, created with a Japanese style, but not limited to Japanese creators, are unique and beautiful, the same way Japanese comics which are extremely popular at the moment aren't limited to Japanese fans. Comics like ours are tried and tested. Today's most critically interesting, complex, and commercially successful comics are from Japan. We hope to replicate that with our mission. We're also not limited to just digital, as manga chapters of our series are collected into physical graphic novels, just like the Japanese manga magazines do with theirs.

*Whyt Manga, if you were to address comic readers who have "shock, horror", never heard of Tite Kubo! I've never heard of Bleach (which inspired your style), except as a bathroom cleaner; how would you hook them on Apple Black? You have magic, you have "wands," but let's just say it is very unlike Harry Potter. We need a pitch other than "go buy my four books at WH Smith and*

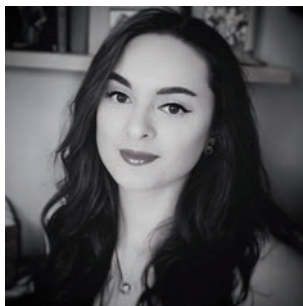
***Waterstones" because I already told them to do that.***

Whyt Manga: You say, Apple Black draws from some of the best Japanese shonen manga for my taste, as well as Western media with mind-bending plot twists, like HBO's *Westworld*, *Fight Club*, and alike. Notice I'm a huge fan of series with groundbreaking plot twists. My series is filled with action, humour, adventure, and so much more while also trying to reimagine certain concepts in fantasy, like what a wand is and how, in my world, it could be any objects that have undergone specific rituals to assist sorcerers then cast spells. The characters are great. The main character has many unconventional quirks about him and possesses the sweetest Dr. Manhattan-esque arm.

//

**Comics like ours are tried and tested. Today's most critically interesting, complex, and commercially successful comics are from Japan.**

- Whyt Manga



#### **KRISTINA ANDABAK**

***Kristina, your Saturday AM manga series, GRIMMHEIM, could be described as aimed at older readers, considering it is a horror epic based in medieval Germany. Your protagonist is a tough-as-nails muscular female lead who hunts demons with her oversized axe. In the UK, many grew up with 2000AD, etc., and may never have heard of 'Berzerk' which has partly inspired your manga. So what do you think Grimmheim has to offer for them that might entice them to try your comic?***

Kristina: It's about a 6-foot woman who can bench press you and has declared war on the devil. What more do you need? ;)

Okay, so the actual details are that GRIMMHEIM is a Dark Fantasy with a unique perspective to the genre. It focuses on the life of a woman in a time when being a woman could be extremely dangerous, especially if you are anything but the norm! The 'Grimdark' setting requires a gripping and tense atmosphere. For that, and to create a unique setting that sets itself apart from other dark fantasies, the world of GRIMMHEIM is set in medieval Germany with

strong influences from the witch hunts of the time, which were huge in Germany. If you read GRIMMHEIM, you will notice many references to German culture and the history of witch trials, all embedded in an exciting and action-packed plot that can get quite bloody and brutal!

***Kristina, a word from you, please, on the importance of a strong female lead character and how you hope that your character Wulfhild can inspire and also how you as a creator may also be inspiring others to follow in your footsteps.***

Kristina: My heroine very much inspires me. I once told a friend that Wulfhild is the person I aspire to become: headstrong and determined while still caring and empathetic to those in need. She takes matters into her own hands and charges ahead, no matter what obstacle she faces. And to be honest, this is exactly what I want to see in a female character. Unfortunately, women in the media (from anime to Hollywood) are often underrepresented or under characterized. Any work that seeks to change is a step in the right direction! Because as long as we are still amazed or even surprised every time that a woman can be a "strong character," we have not yet reached the point where we should be.

Don't get me wrong, I don't want to have ubermensch as a heroine in GRIMMHEIM. I'm not interested in writing about a perfect woman; that would be boring. In the world of





experiencing a dark fantasy world through a female perspective. On her journey, the heroine, Wulfhild, meets many people who see her norm-breaking existence as a terrible threat, even worse than the devil himself. So she not only has to fight against terrible demons but also against nasty and hateful humans. However, many topics in GRIMMHEIM are universal and can be understood by everyone, regardless of gender. When my heroine fights against injustice, exclusion, or stigmatization, we can all relate to that!

//

My heroine very much inspires me. I once told a friend that Wulfhild is the person I aspire to become: headstrong and determined while still caring and empathetic to those in need.

- Kristina Andabak

GRIMMHEIM, despite her strength, Wulfhild is a vulnerable woman who receives hatred, ridicule, and scorn from every side. But no matter how much it hurts her, she always gets up and keeps going. This willpower and determination are what makes her truly strong. I believe that female lead roles are important so that we feel seen, have a figure to identify with, and become inspired to have the courage to raise our voices.

I hope to achieve all of this with Wulfhild and GRIMMHEIM.

***Kristina, Grimmheim features in the ongoing Saturday Brunch digital anthology that is marketed as an adult female (Josei) and LGBTQ magazine. Tell us how it fits so well in that setting and why it would appeal to anyone.***

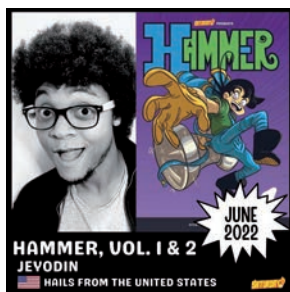
Kristina: What I love and appreciate about BRUNCH is that we tell popular hero's journey stories through a female/queer perspective and offer completely new experiences for our readers. That's why BRUNCH is the perfect home for GRIMMHEIM. It's all about

SATURDAY PRESENTS

# APPLE BLACK



ISSUE 0 2024 Yearbook



## JEYODIN

*JeyOdin, you are close to releasing your fourth volume in your Saturday AM series, HAMMER. Many should be familiar with the manga that inspired you, Eiichiro Oda's One Piece, which now has a live-action series on Netflix. Fans of One Piece would find Hammer appealing, but for anyone who ... doesn't know what One Piece is, what makes Hammer stand out, who it is aimed at, and why do you think UK comic readers should check it out?*

JeyOdin: YES! ONE PIECE heavily influences HAMMER. However, unlike Oda's epic manga, I've tried to make this story deal with parental abandonment in a way I haven't really seen in a manga before. This series is geared towards kids ten and up, but I feel like teenagers between 13-16 will probably enjoy this series the most. If UK comic readers are anything like US comic readers, they probably enjoy seeing cool action scenes and artwork, and Hammer has all that!

*JeyOdin, you also illustrated an official RICK AND MORTY manga in your art style that we can*

*preorder NOW on Amazon (it releases in October). Also, how did you manage to add your own artistic style to characters with an already well-established art style?*

JeyOdin: That's Correct! I was fortunate enough to be the manga artist for Rick and Morty Manga Volume 1, published with Oni Press. Trying to match the style of Rick and Morty while also incorporating my own wasn't that difficult. Of course, I had to practice drawing the characters in my own style to get the hang of it, but once I started drawing the pages, everything fell in line and got easier.

Artists like you and Whyt now have approaching four volumes of your manga in the shops from Saturday AM. Meanwhile, it's rumoured that GRIMMHEIM is headed towards a first volume (hopefully a German language release). You guys also have HENSHIN!, an LGBTQ POWER Rangers-inspired manga, TITAN KING, SOUL BEAT, YELLOW STRINGER, and not to mention CLOCK STRIKER, featuring shonen manga's very first black female lead character. Then there is UNDERGROUND, MASSIVELY MULTIPLAYER WORLD OF GHOSTS, and the yearly anthology called SATURDAY AM ANNUAL, to name a few of your titles!

*Just how do you manage to produce so much content, and what is the main piece of advice you would give creators who want to follow your example?*

JeyOdin: Well, Frederick Jones started Saturday AM and runs our

company and has got so much of this moving despite our limited resources and obstacles that black-owned companies often have to deal with. I don't know how he does it -- but all of the series you listed and more stuff you don't know yet -- is all him and his staff!

When producing content for HAMMER, though, I carve out a certain amount of time during the day and then focus on completing the most immediate task. If you do that enough days in a row, you'll eventually create much content. My advice for aspiring artists who want to make it in this space is to be consistent and never give up.



**“ This series is geared towards kids ten and up, but I feel like teenagers between 13-16 will probably enjoy this series the most. ”**

- JeyOdin



# TARA TOGS

---

My name is Stephen White, I'm a Scottish cartoonist, who lives in Edinburgh and works under the pen name Stref.

- Stephen White.

**I started my illustration career in 1987 at the age of 16, when I joined Edinburgh Council's Graphic Design Group as an in-house artist. It was there, while working on a large variety of projects for the city, that I received an on-the-job training in illustrating for publications and graphic design. I also produced work for many exhibitions put on by the Council, including: Gold Of The Pharaohs, Star Trek, Muppets/Monsters&Magic, Dinosaurs Alive, and Missing Links Alive.**

In 2001, I began working with D C Thomson, on their comic book publications: The Dandy and The Beano. It was here that I was able to expand on the various styles I had used on Council projects, and I contributed to many established strips, along with co-creating some new characters. Strips I worked on, over the next twelve years, included: Winker Watson, Dennis the Menace, Minnie the Minx, The Bash Street Kids, Desperate Dan, and many more.

In 2009, my first independent graphic novel, MILK, was first published. This book was a collection of short sci fi/fantasy type stories, all written and drawn in different styles and aimed at the more mature reader. The book has since been published two more times, each with slightly altered content, currently by Shorline Of Infinity. Over the next two years, I produced two more independent books: Raising Amy,

a collection of newspaper strip type cartoons, and X, a serial killer horror story, strictly for adults.

My graphic novel adaptation of J M Barrie's Peter Pan was published in 2015. Adapted from Barrie's original novel and play, and drawn by me, the colour artwork was done by Fin Cramb. This book led to us also collaborating on artwork created for Moat Brae House in Dumfries, which had close ties to Barrie, and is now the National Centre for Children's Literature.

I returned to work with D C Thomson on the Digital Dandy, and moved on from that, to work for three years on Scotland's most famous characters: The Broons and Oor Wullie. During this time, I teamed up again with Fin Cramb, to produce colored images for the Broons, and at this time, we also worked on two children's books featuring the Tattoo Fox, that were commissioned by The Royal Edinburgh Military Tattoo.

I currently work with Viz Magazine, producing regular character strips, as well as one-off girls/boys adventure type strips. The most prominent of these regular strips being The Broon Windsors, a satire of the royal family drawn in a style similar to the Broons.

Just this year, I finished my fifth independent graphic novel, Tara Togs. This book started as a lock-down project, and took three years to complete, between regular commissions for Viz. The colouring and lettering was completed in

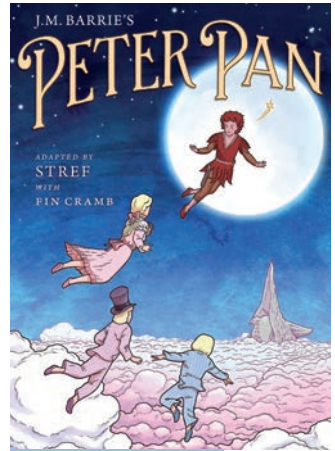
July, with the help of Creative Scotland.

Tara Togs is a young lady, who dreams of becoming a professional photographer. In her first full-length adventure, *The Silence Of Unicorns*, her knack for being in the wrong place at the wrong time lands her smack-bang in the middle of a gang of ruthless criminals and their plot to steal a valuable piece of art. Armed only with her quick wits and unflinching bravery, she sets out to bring the gang to justice, and manages to make a few friends on her adventure, that can lend a helping hand. Only together, do they have a chance of stopping the thieves and solving the mystery of one of the world's greatest lost treasures.

Tara's debut strip, however, will not be this 66 page graphic novel! I was recently approached by *ComisScene*, and asked to produce a short story featuring Tara, for the very publication you hold in your hands. I was delighted at this opportunity, and there was something happening in my home town of Edinburgh that had been bugging me...something I could write about, in what has become Tara's first public appearance. Something just over the page, that I hope you will enjoy...



Milk. Published 2009.



Peter Pan. Published 2015.



Tara Togs







# TARA TOGS IN HOT DOG!

BY  
STEF

Edinburgh's beloved 19th century statue of Greyfriars Bobby will be removed today, for restoration work. The world famous Skye Terrier has suffered damage to his nose, due to a relatively new fad amongst tourists, which has them rubbing the statue's nose for good luck. However, this is not an actual tradition in the capital city, and the fad was created by a tour guide company only in recent years. This has sparked outrage from locals, angry at the damage caused to one of Edinburgh's most famous and treasured landmarks...



...Today is also the anniversary of the great gold robbery of 1993. It's thirty years to the day that 2.5 million pounds worth of gold bars were stolen from an armoured van, as it was being delivered to an Edinburgh bank. The criminal gang behind the robbery were all caught and jailed for twenty years each, but the gold was never recovered. Hamish McDonald, the only surviving member of the gang, was released from prison ten years ago...



The newspaper will want a good shot of Greyfriars Bobby being taken away...I better get down there with my trusty camera!



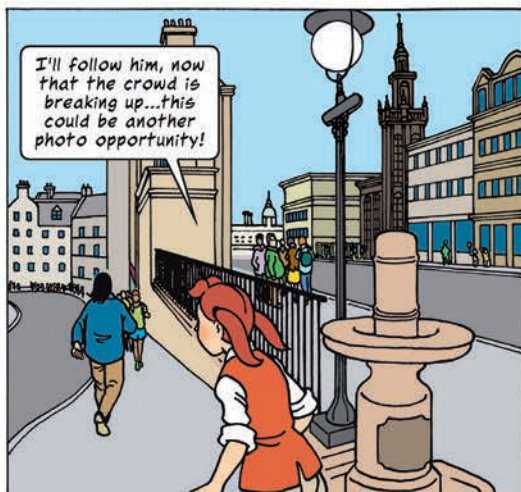
Hopefully my photos can make the front page again!



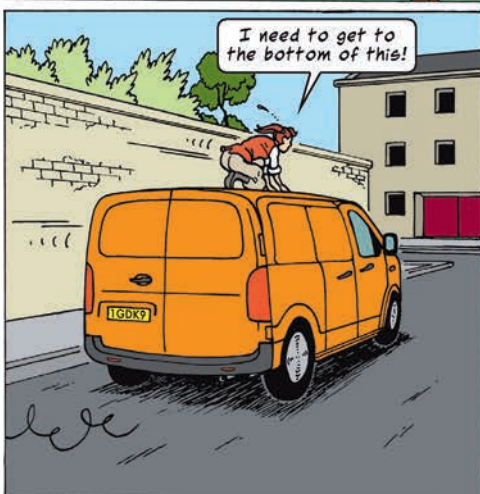
Quite a turnout, I...



GREAT SCOTT!!!

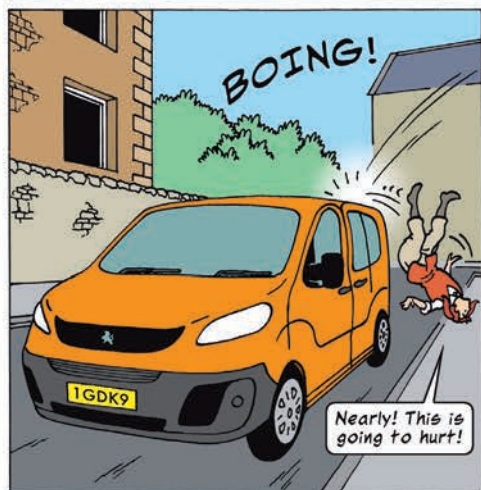




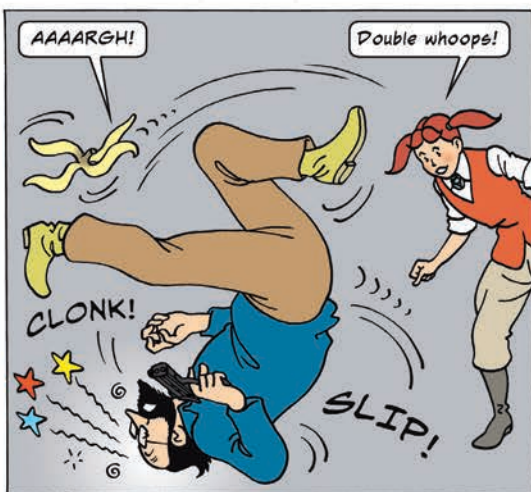






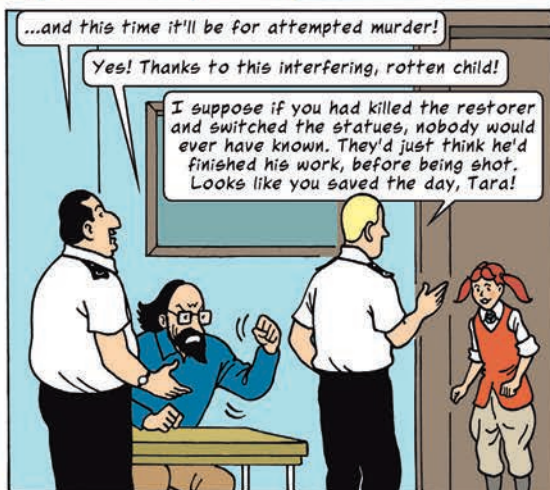
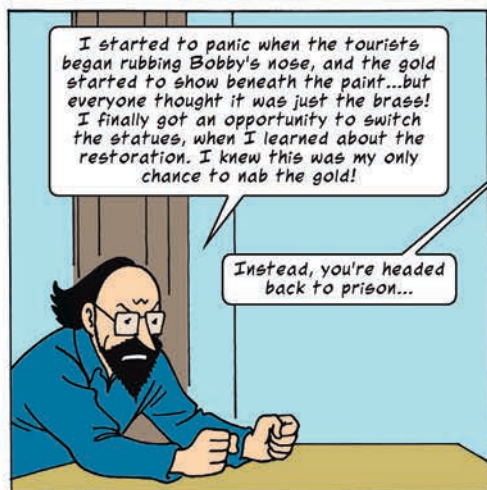
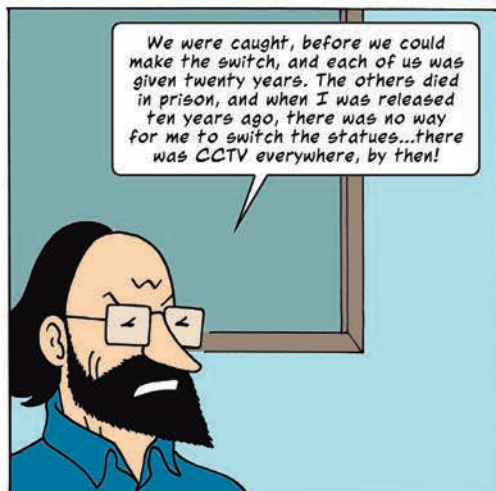




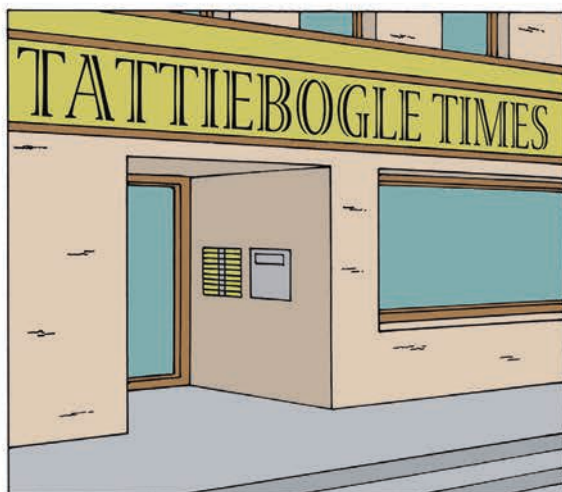














# COMICSCENE COMIC INDUSTRY DIRECTORY

You can also get the  
ComicScene Industry  
Directory online at  
[comicscene.org](http://comicscene.org)

## Ireland

Charlie Aabo – Writer/Artist.

### Contact:

chazbo73@comicsinclass6

### Details:

Cartoonist, creator and artist of comic-book Jon Pay, PI co-creator and artist of Feugo & Brimstone.

## UK

Mark Abnett – Writer.

### Contact:

Arohacomics.com

### Details:

www.markabnettcomics.com I have worked on Millarworld HitGirl, Creator owned books This Land (Scholastic) and Schism. I can provide prints, conventions, signings, workshops in South of Scotland, Glasgow, Carlisle.

## UK

Heath Ackley – Writer CW.

### Contact:

heathc\_ackley@yahoo.co.uk

### Details:

I am a write and have worked on 2000AD Futureshock and Commando. I am available for workshops in Surrey.

## UK

Matt Adcock – Writer.

### Contact:

cleric20@gmail.com

### Details:

I'm a comic creator and author, always looking to work with talented artists. Regularly attend comiccons. My sci-fi novel Complete Darkness is being turned into a graphic novel, we have issues 1-3 done. New stand alone side comic too.

## UK

Jorge Arnanz – Artist / Writer.

### Contact:

j\_arnanz@yahoo.es

### Details:

I am a cartoonist/writer and I have

worked on Adam the Martian. I provide prints, original artwork, am available for signings in comic shops.

## UK

Rachael Ball – Artist – Featured in the ComicScene CS+ Library CW.

### Contact:

ball.rachael@yahoo.co.uk

### Details:

rachaelball.tumblr.com Publications and characters I have worked on: 'Wolf' (Selfmadehero 2018), 'The Inflatable Woman' (Bloomsbury 2015), Deadline Comics (1988-1992). Writer Tammy & Jinty (Rebellion 2019) and Illustrator 'The Whore Chronicles' (writer Tony Ezmond 2019.) I can provide prints, artwork, attend comic conventions, signings, commissions and workshops. 1hr / 2hr / half day / full day / 2-3 days / week workshops Locations for workshops: Please let us know if anywhere or a specific area. I do regular graphic novel workshops at the House of Illustration, at LDC Comic residencies and teach 'How to Design a Children's Picture Book' at The Art Academy, London.

## UK

Ell Balson – Artist.

### Contact:

Search Ell Balson

### Details:

Ell Balson is an Artist who has worked on multiple University of Dundee 'UniVerse' titles, was nominated for a SICBA for his work on indie thriller 'Slow Shutter', and various indie projects. He's available for Single Page and Sequential commissions, being found as 'Ell Balson Art' on various social media platforms.

## UK

Jonathan Barrett – Writer.

### Contact:

Jonathanlukebarrett@hotmail.co.uk

**Details:**

Writer and proofreader for the Phoenix Comic in the UK. I mostly write for their Fates & Fortunes (CYOA feature), but have also written on occasion for some of their other comics such as Meanwhile at HQ and Doggo.

**UK**

Nicole Bates – Artist.

**Contact:**

[nikkidrawsart@gmail.com](mailto:nikkidrawsart@gmail.com)

**Details:**

[www.watercolourbynicole.com](http://www.watercolourbynicole.com) I have worked on Anxiety Me / Leaf / Moon. I can provide prints, artwork, available for comic cons, signings, commissions.

**US**

Brian Beardsley – Tacoma WA.

**Details:**

Many Anthologies and self publishing. Portfolio here: <https://artstation.com/bbrian021>

**UK**

BenKsy – Publisher CW.

**Contact:**

[benksy@MAIL.com](mailto:benksy@MAIL.com)

**Details:**

<https://www.facebook.com/The77Comic> Can provide prints, artwork, attend comic conventions, signings, comic workshops. The77 is a brand new, retro comic anthology. It will be published quarterly from June 2020. It will showcase the UK's emerging talent, present day professionals and heroes from your childhood.

**Australia**

Saurabh Bhatia.

**Contact:**

<http://www.comix.one>

**UK**

Brad Brooks – Littlehampton UK.

**Contact:**

[ninthart1@mac.com](mailto:ninthart1@mac.com),  
<https://instagram.com/ninthart>

**UK**

Nick Bryan – Artist

**Contact:**

[nick@nickbryan.com](mailto:nick@nickbryan.com)

**Details:**

I have worked on Little Deaths of Watson Tower, Moonframe, The Catalyst. Can provide prints, attend comics cons, signings.

**UK**

Phil Buckenham – Artist / Writer.

**Contact:**

[philbuckenhamart@hotmail.com](mailto:philbuckenhamart@hotmail.com)

**Details:**

<https://philbuckenhamart.wixsite.com/philbuckenham> I have worked on MetalMadeFlesh: Blood and Oil, MetalMadeFlesh: Vengeance, the Theory, the Gatecrashers, Henge, Valhalla Awaits, Bubbles o'7. Can provide prints, artwork, attend Comic Cons, signings, commissions.

**Ireland**

David Butler – Artist / Colourist CW.

**Contact:**

[dave@anithing.ie](mailto:dave@anithing.ie)

**Details:**

<https://anithing.ie/> I have worked on Shackleton Voyage of the James Caird (graphic novel), Do Fish Wear Pyjamas Book series, Specialising in Young adult content in Historical and Mythology, Michael Collins Irish Rebellion leader (graphic novel seeking publication), Dr Aidan McCarthy Irish WW2 Doctor in RAF who survived Dunkirk and bombing in Nagasaki. (graphic novel in progress). I can provide prints, artwork, attend conventions, signings and comic workshops in Ireland.

**UK**

Thomas J Campbell – Writer.

**Contact:**

[Tjcampbell83@hotmail.co.uk](mailto:Tjcampbell83@hotmail.co.uk)

**Details:**

From the eerie corners of Sandhurst, South England. Writer/Co-Creator of

the post-apocalyptic eldritch comic Abyssal Albion and grim-dark sci-fi horror Grimland, and filmmaker of cosmic horror. Join me on an unsettling journey into the abyss.

**UK**

Jonny Cannon – Publisher / Artist / Writer / Letterer CW.

**Contact:**

[cannonhillcomics@gmail.com](mailto:cannonhillcomics@gmail.com)

**Details:**

[www.cannonhillcomics.bigcartel.com](http://www.cannonhillcomics.bigcartel.com) I have worked on The United, Transylvanian Knights, Portal Comics Anthology. Available for prints, artwork, attend comic cons, signings, commissions, workshops in and around Glasgow.

**UK**

Rich Carrington – Writer.

**Contact:**

<http://www.hardlinecomics.com>  
[carrington\\_richard@hotmail.com](mailto:carrington_richard@hotmail.com)

**Details:**

Writer of Hardline Comics (Mahoney's, The Guys, Limits, The Long Game, The Claws) based in the West Midlands.

**UK**

John Caro – Lecturer.

**Details:**

I'm not in the industry but I'm a lecturer who teaches and studies comics at university.

**UK**

John Charles – Publisher / Artist / Writer / Colourist.

**Contact:**

[johncharlesart2@gmail.com](mailto:johncharlesart2@gmail.com)

**Details:**

<http://www.johncharles.art> I have worked on 2000AD, Spider-Man, Marvel Heroes, TechnoFreak, Comic Scene. I provide prints, artwork, attend comic cons, signings and commissions. I recently designed the new ComicScene logo.

## UK

Peter Clinton – Artist.

### Contact:

peterclinton@kubertschool.edu.

### Details:

Based in London. Currently pencilling Silverline Team-Up for Silverline Comics whilst self publishing my own medieval horror comic, Beware the Damned Witchfinder. Find me on Instagram as PeterClintonArt.

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## Australia

Sadie Cocteau – Writer.

### Contact:

<http://www.genequeens.com>  
[sietel@genequeens.com](mailto:sietel@genequeens.com)

### Details:

The Klikke Sietel, Australian outback, don't provide any items and I don't currently attend comicons, <http://www.genequeens.com> is the comic my gf and I write.

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## UK

Calum Collins – Writer / Editor / Proofreader.

### Contact:

[calumfreelance@gmail.com](mailto:calumfreelance@gmail.com)

### Details:

Writing, editing, and proofreading. Words spelled correctly or your money back.

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## UK

Mike Collins – Artist.

### Contact:

[freakhousegraphics@gmail.com](mailto:freakhousegraphics@gmail.com)

### Details:

Freakhouse Graphics; Cardiff; at loads of Cons, do take commissions; current title La Croix Noire.

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## UK

Dave Cook – Writer.

### Contact:

### Details:

Dave is a comic author based on Edinburgh, Scotland. He has written the award winning cyberpunk series Killtopia, Ninja Baseball Spirits, BPM:

Beatdowns Per Minute and more.

Killtopia #5 is the final book, out in August via BHP Comics. Attend cons as well.

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## UK

Fin Cramb – Artist.

### Contact:

Find Fin: [fincramb.com](http://fincramb.com)  
[fin.cramb@hotmail.co.uk](mailto:fin.cramb@hotmail.co.uk)  
[@finsomniac](http://@finsomniac)

### Details:

Fin is an artist, screenwriter, comic colourist based out of Edinburgh, Scotland. Projects include: 'White Ash' & 'Glarien', 'Savant' & 'Evelyn Evelyn' (Dark Horse), 'Planet of the Apes', 'Mono' & 'Treatment' (Madefire), 'Peter Pan' (Birlinn), 'The Johnny Cash Project', 'Walk Don't Run'.

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## UK

Dave Cranna – Publisher / Writer – Read Glasscity in the ComicScene CS+ Library CW.

### Contact:

[davecranna.dc@gmail.com](mailto:davecranna.dc@gmail.com)

### Details:

The story of a missing girl. Tales from the City. DUI 2 & 3. Brewgooders anthology. Madeleine. Table at Comic Con up and down the country. [davidcranna.substack.com](http://davidcranna.substack.com). [glasscitycomics.bigcartel.com](http://glasscitycomics.bigcartel.com). Currently working on the final volume of The story of a missing girl.

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## UK

Rory Donald – Artist.

### Contact:

[rorydraws@hotmail.com](mailto:rorydraws@hotmail.com).

### Details:

Social's Rorydraws4. Artist on collaborations such as Griff Gristle, The Hoards of Surrey, Resurrection Men, Quarantine, Housebound, Fractured, Samurai Slasher 3. Currently working on my own titles Incomers of the Bloated Goat & an all ages title, Spaceboy & the Future King. <http://www.rorydraws.com>

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## Ireland

Ed Doyle – Artist – Read the Sentinel in the ComicScene CS+ Digital Library.

### Contact:

[ed.dredd@hotmail.com](mailto:ed.dredd@hotmail.com)

### Details:

I have worked on Zarjaz, Sector 13, Dogbreath, The Whole Twoth online strip series, Scene it Before strips in Comic Scene, The Big Comic Scene Annual 2019, Comic Zine, Sentinel, The '77. I provide print, artwork, appear at conventions and do commissions.

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## UK

Peter Duncan – Editor / Writer / Artist – I feature in CS+ Digital Library.

### Contact:

[Sector13@Boxofrainmag.co.uk](mailto:Sector13@Boxofrainmag.co.uk)

### Details:

Editor/writer. 2000 AD fanzine, Sector 13, Splank!, Cthulhu Kids, 1900 and Never, Never for Heavy Metal Comics. Always seeking writers and artists for our publications. Check our web-page ([www.sector13comics.co](http://www.sector13comics.co). Comics for sale via [web-page.uk](http://web-page.uk)) for more details.

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## Norway

Mark Egan – Artist CW.

### Contact:

[rawr@rawrtacular.com](mailto:rawr@rawrtacular.com)

### Details:

[rawrtacular.com](http://rawrtacular.com) I have worked on Bata Neart, Back Office, Coffee Party International Manga project. I provide print, artwork, available for conventions, signings, commissions and workshops in the Oslo area and Norway.

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## UK

Mal Earl – Artist CW.

### Contact:

[malcolmearl@aol.com](mailto:malcolmearl@aol.com)

### Details:

<http://malearl.com> I have worked on Aces Weekly, Lies and Other Fools, Various. I provide prints, artwork,



appear at conventions, signings and do comic workshops in Cumbria.

## UK

Gary Erskine – Publisher / Writer / Artist / Letterer / Colourist – I appear in CS+ Library CW.

### Contact:

info@garyerskine.com

### Details:

www.garyerskine.com I have worked on MARVEL, DC Comics, VERTIGO, IMAGE, 2000AD, Dark Horse Comics, IDW, Titan Comics, Dynamite, Archie Comics. Provide prints, artwork, attend conventions, signings, commissions and workshops. I offer creative workshops focusing mostly on comics but include games and storyboarding skills. The Character Design workshop is self contained and more comprehensive classes available. I have twenty years experience teaching at primary, secondary and tertiary levels of education and also host public events in libraries or events.

## UK

Warwick Fraser-Coombe – Publisher / Writer / Artist CW.

### Contact:

warfras@hotmail.com  
07970179188

### Details:

http://warwickfrasercoombe.blogspot.com/ I have worked on Revenger: The Shadow Constabulary. (self published). The SkullFucker (ongoing. Self published). Worked on Vigilant/Steel Commando for Rebellion and work appeared in the Scream and Misty Special. Regular work for TTA Press, I'll be illustrating all the covers for Interzone Magazine in 2020 and various projects for Independent Comics. I provide prints, artwork, attend conventions, signings, commissions, comic workshops in London / Essex area.

## UK

John Freeman – Editor.

### Contact:

https://downthetubes.net

### Details:

Lancaster, www.downthetubes.net, Doctor Who, Star Trek, Judge Dredd Magazine, Marvel UK, STRIP Magazine, SHIFT, Yes I attend events providing expenses at least are covered.

## UK

Bambos Georgiou – Writer / Artist

### Contact:

bambos.georgiou95@gmail.com

### Details:

Scripts, inking, cover re-creations. Have worked for IPC, Marvel UK, DC Thomson, Marvel US, DC Comics, Warrant Publishing, Aces Weekly, A1, Deadline, The Sun, Sunday Times etc etc.

## UK

Charlie Gillespie – Artist. Work appears in CS+ Digital Library.

### Contact:

charliegillespieuk@outlook.com

### Details:

https://charlie\_gillespie.artstation.com. I have worked on Dredd, Anderson, Sinister Dexter, Missionary Man, The Many, Indie comics and digital covers. Provide prints, artwork, attend comic conventions, signings. commissions.

## UK

Arthur Goodman (Favourite Crayon) – Artist / Letterer / Colourist / Cartoonist.

### Contact:

agoodman@favouritecrayon.co.uk

### Details:

www.FavouriteCrayon.co.uk I have worked on the self-published small press comics "Experience the Magic of the Legend!" and "Square Eyed Stories", various small press anthologies. Attends conventions and available for commissions.

## UK

Stuart Lloyd Gould – Printer.

### Contact:

stuartlloydgould@outlook.com, mob 07973 542307

### Details:

Printing comics since 2000. over 1500 titles printed to date.

## UK

James Gray – Artist.

### Contact:

quigonjimgray@gmail.com

### Details:

Comic, sci-fi, fantasy and horror artist, based in East Kent. Producing comic, cover and card art for Star Trek, IDW Publishing, Gerry Anderson Entertainment, Earache Records, Loke Battle Mats, Time Bomb Comics, Hellbound Media, Accent UK Comics. Comics titles include Brawler, Spectrum, Clockwork Cavalier, Mandy the Monster Hunter and Jarzaz.

## UK

Grym Comics – Publisher.

### Contact:

studio@grymcomics.co.uk

### Details:

www.grymcomics.co.uk Our mailing list is available via <http://eepurl.com/ds1acL> I have worked on The Sci-Fi comic book series Peace of Mind (by Callum Fraser – Story, Emiliano Correa – Art, Rob Jones – Letters) and its offshoot media i.e. 'Mickey's Journal' and various Art Prints by guest illustrators, and the horror comic book "Maya" by Angus Medford. Provide prints, available for comic conventions, signings.

## UK

Allan Harvey – Restorer.

### Contact:

www.allanharveyrestoration.com

### Details:

Based in London. Digitally restores old comics for new collections, staying

faithful to the original look. Has done work for Marvel, Fantagraphics, IDW, Image and others. Eisner Award nominated for "Atlas at War". Currently restoring 1950s Atlas comics for a new line of hardcovers from Fantagraphics.

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#### UK

Kevin Hopgood – Artist.

##### **Contact:**

kevhopgood@ntlworld.com

##### **Details:**

www.kevhopgood.com I have worked on Iron Man, 2000AD, Zoids. Provide prints, artwork, comic conventions, signings, commissions.

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#### UK

Ade Hughes – Artist. I appear in the CS+ Digital Library.

##### **Contact:**

adeh2020@gmail.com

##### **Details:**

Barmouth, West Wales. Covers and comics artist. I have worked on various titles for The77 Publications and for Pat Mill's Spacewarp. I attend limited Comiccons due to location. I do commissions, and provide prints. Available for Covers and Comics work and private commissions.

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#### UK

Steve Ingram – Writer/Artist.

##### **Contact:**

@steveningramart on twitter  
facebook & instagram

##### **Details:**

Creator of Holly, Old Man Grey & Burn With Me, I run the indie comics publisher ThirdBear Press.

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#### UK

GM Jordan – Writer CW.

##### **Contact:**

jordanxstudios@yahoo.co.uk

##### **Details:**

jordanx.co.uk I have worked on 'Raggedy Man Tales' (Writer, Creator. Jordan-X Studios), 'Hunter, Hunted' (Writer/Creator. Markosia), 'Nazi

Werewolf Zombie Inferno' (Editor. Markosia), 'Quarantined' (Editor. Markosia), 'Death in Therapy' (Writer). Available for conventions, signings, commissions and workshops throughout the North West and London.

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#### US

Michael S Katz – Publisher.

##### **Contact:**

http://www.stridernolan.com

##### **Details:**

Strider Nolan Media, Inc., Pennsylvania, USA – publisher of RIOT EARP, GOLDEN YEARS, and METAL HEAD.

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#### UK

Norm Konyu – Writer / Artist.

##### **Contact:**

norm@mooseboy.co.uk  
lmooseboy.co.uk

##### **Details:**

Books: 'The Junction' published by Titan Comics, 'A Call to Cthulhu' available October 10th. Current GN, 'Downlands', available on my website. I attend 2/3 Cons a year with my books and prints, and have recently begun offering commissioned artwork.

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#### UK

Rob Lake – Blogger.

##### **Contact:**

rob9lake@gmail.com

##### **Details:**

EIC of Geek Culture Reviews. Check us out at: [www.geekculturereviews.blogspot.com](http://www.geekculturereviews.blogspot.com)

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#### US

Philip Lee – Writer/Artist – I feature in the CS+ Digital Comic Library.

##### **Contact:**

pjlee1970@gmail.com

##### **Details:**

Foster City, California, USA. I have worked on Baguette Robot, The Munch, Ivy Snickerdoodle and many

more comics. They are available as print on demand at Artithmeric.com and digitally on the CS+ Cloud Comics Library.

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#### UK

London Gothic – Graphic Novel.

##### **Contact:**

info@london-gothic.co.uk

##### **Details:**

Nick Henry and Mike Burton. London Gothic Graphic Novel series 1-4: Victorian London holds terrifying secrets, demonic forces hide in the shadows and prey on mankind, intent on domination. Only a brave few heroes stand in the way. <http://www.london-gothic.co.uk>

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#### UK

Barry Lumsden – Publisher / Writer / Artist. CW.

##### **Contact:**

barrylumsden79@gmx.co.uk

##### **Details:**

[www.irondynastycomics.com](http://www.irondynastycomics.com) Iron Dynasty Comics publish sword and sorcery tales, set in an original world. Among early publications is the story about Lycan king Iron Wolf. He wants to unite the world under a just and fair senate, so his stories are set around the struggle of trying to get everyone to co-exist. The stories are aimed at the teen market. Available for artwork, comic conventions, signings, commissions and workshops. Workshop hours are negotiable. My strong point is story telling and I use a good system on how to construct a story and develop characters, knowledge which I am more than happy to pass on to others. Also have a unique drawing style, using good old fashioned pencils.

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#### US

Andy Mangels – Writer.

##### **Contact:**

<http://www.andymangels.com>

Details: Andy is the USA Today best-selling author and co-author of thirty fiction and nonfiction books – including Star Trek, Roswell, Iron Man, X-Files, and Star Wars tomes. He is a comic book writer and pop culture historian of over three decades, is an award-winning comic book anthology editor, and has scripted, directed, and produced over forty DVD documentaries.

## UK

Jeff Martin – Publisher / Writer / Letterer / Colourist CW.

### Contact:

jeff@rentathugcomics.com

### Details:

rentathugcomics.com I have worked on GWar: The Enormogantic Fail; Hell, Inc.; Hockeyocalypse; Redcoats- ish: Jeff Martin's War of 1812; Where Is Zog?; Wrestlemon. I provide prints, artwork, attend conventions, signings, commissions, workshops in Edmonton, Canada and surrounding area. Comic storytelling, featuring modules such as panel layout, leading the eye, transitions, composition, scripting, and more.

## UK

Colin Maxwell – Publisher / Writer / Artist / Letterer / Colourist – I feature in CS+ Digital Library CW.

### Contact:

comics@maximized.co.uk

### Details:

Writer for Commando (DC Thomson). Specialising in history and war stories. Published work includes Commando, Blazer, Comicscene Annual, 13th Moon Anthology, Bolt-01 Anthology, Swift at 350, H.G. Wells: A Graphic Anthology, The Brewgooders Anthology, Bite Me. Available for talks, workshops and events.

## UK

Paul L. Mathews – Writer.

### Contact:

matthew\_david\_spaul@hotmai.com

### Details:

Paul is the co-owner of E.M.PRESS Publications and the writer of their debut series. First Men on Mars. His previous comicbook credits include strips published by Accent UK, FutureQuake and Murky Depths. He has also written extensively for clients in the tabletop gaming industry.

## UK

Claudia Matoso – Writer/ Artist features in CS+ Digital Library.

### Contact:

hello@claudiamatoso.com

### Details:

Claudia is a comic artist and writer based in South London who creates colourful stories about people who happen to live in the future. She sells comics, prints and stickers online and sometimes at fairs and conventions.

## UK

Paul McCaffrey – Artist.

### Contact:

paul@pmac1.plus.com

### Details:

www.coroflot.com/paul\_mccaffrey Since graduation, Paul McCaffrey has worked as a freelance illustrator, mainly in children's educational publishing. His clients have included NME, Vox, Punch, Deadline, Empire, Thinkable!, CUP, OUP, JHS Records and Attack! Books, amongst others. A life-long fan-boy, his first small press work was for Omnivistascope. After that, he drew Craphound for IDW, followed by Zombies Vs Robots: Adventure and Fugitoid. For Marvel, he drew a fill-in issue of Vote Loki and for DC, a strip in Men of War. Written by Martin Cater, he drew Fawkes of the Air Ministry for Aces Weekly and they have subsequently produced Captain Scarlet and Joe 90 strips for Network. For Titan Comics, he has produced a number of covers as well as drawing Kim Newman's Anno Dracula 1895:

Seven Days in Mayhem. Following his collaboration with the award-winning Lavie Tidhar on controversial children's book Going to the Moon, the pair began work on Adler, finally published at the start of 2020's pandemic. They are currently hard at work developing The Villain List, amongst other projects. In 2021, he drew The Deadly Race to the South Pole for Capstone Press, strips for The Creeps and The Vampiress Carmilla magazines as well as contributing to E.M. Press' First Men On Mars and Moonstone's Kolchak: The Night Stalker 50th Anniversary Graphic Novel. He lives in the UK with his wife and cat and far too many books than is good for him. Available to write/draw comics, provide prints, provide original artwork, comic conventions, events/signings, commissions in Burton Upon Trent.

## UK

John McCrea – Artist / Writer CW.

### Contact:

john.mccrea@gmail.com

### Details:

www.johnmccrea.co.uk I have worked on Hitman, Batman, Superboy, the Authority ( DC ), Dead Eyes, Mythic ( Image ), Yondu, X men, Hulk, Spiderman ( Marvel ) Judge Dredd, Chopper, Middenface McNulty ( Rebellion ) Carla Allison ( Deadline). Provide prints / artwork at <https://johnmccreacomart.bigcartel.com/>, attend conventions, signings, commissions, workshops in Birmingham and surrounding areas.

## UK

Conan McPhee – Writer / Artist.

### Contact:

<http://catsmeat.com>

### Details:

I have worked on The Book of Joe, Ignition, The Clambake (ongoing), Something Wicked 2019, Bork the Dog (Dirty Rotten Comics). Provide



prints, artwork, attend conventions, signings, commissions.

---

## UK

Baden James Mellonie – Publisher / Writer / Editor.

### Contact:

07708 79 4393

badenmellonie@hotmail.com

### Details:

Multi-nominated, award winning writer/creator/editor of Edge of Extinction, Rejected, The March of the Hare, 2:57AM, Church of Hell, From Under the Floorboards, Jackboot and Ironheel, Maximum Mayhem. Published by Berserker Comics, Eighth Continent Publishing, Shift and many more.

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## UK

Ellenor Mererid – Colourist.

### Contact:

ellenormererid@gmail.com

### Details:

Based in Wales / Surrey. Colourist – 'the Renegades' DK, full pages for client and personal work.

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## UK

Lee Milner – Artist

### Contact:

Facebook as Lee Milner Art

### Details:

Hitchin, HERTS. I attend LFCC and are open to commissions. I've worked on shift comics and various comic covers and book cover art and posters. I've also worked on 3D models for Disney, Marvel and Pixar on products. Prints are available if my work.

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## UK

Nathan Moore – Artist.

### Contact:

Nomooorecomics@gmail.com

### Details:

Experience in comics, creature design, logo design, and editing. Currently working on the horror anthology Beef, and as an assistant to comic veteran Al

Davison. Available for pencils, inks, and paints.

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## Prague

Stewart Kenneth Moore AKA Booda – Artist. I feature in CS+ Digital Library CW.

### Contact:

Twitter: @opipop

### Details:

[https://www.instagram.com/booda\\_on\\_boodstein/](https://www.instagram.com/booda_on_boodstein/) I have worked on Project MKUltra: Sex, Drugs & the CIA with Clover Press – 2020, Pat Mills Defoe: The Divisor for 2000AD – 2019, Thrawn Janet by R L Stevenson and The Boötes Void for David Lloyd's ACES WEEKLY – 2017/2018, The Tragedie of Macbeth by William Shakespeare from Amazon 2016, Judge Dredd the Dark Gamebook Tinman Games (Unpublished). I produce prints, artwork, attend conventions, signings, commissions, workshops Online, Prague, Glasgow, Aberdeen... and depending on suggestion.

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## Iowa, US

Mike Morgan – Writer.

### Contact:

morganmike@hotmail.com

### Details:

<https://perpetualstateofmildpanic.wordpress.com> I have worked on FutureQuake comic (3rd strip currently scheduled for next issue), over 20 short stories published. Available for conventions and signings in Iowa.

---

## UK

Monty Nero – Writer/Artist.

### Contact:

itsmontynero@gmail.com

### Details:

Death Sentence series for Titan, 2000ad, X-men and Hulk for Marvel – often signing and sketching at comic cons, and drawing commissions – look out for my new artbook and graphic

novel this year.

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## UK

Michael Nimmo – Writer.

### Contact:

3 Million Years –

<https://linktr.ee/michaeljnimmo>

### Details:

News, reviews and more.

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## Finland

Milo Nousiainen.

### Contact:

milo.nousiainen@gmail.com

### Details:

Milo is a comics enthusiast from Helsinki, Finland. He has contributed to the popular Batman fan site, [therealbatmanchronologyproject.com](http://therealbatmanchronologyproject.com), and is a hobbyist comics writer, whose latest project is the short story "The Dented Face."

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## UK

Charlie Etheridge-Nunn – Writer.

### Contact:

Charles.etheridgenunn@gmail.com

### Details:

Charlie is a comic and roleplaying game writer based out of Brighton. He's previously worked on Blob Detective for Cadavers: World Gone To Hell and Explosion High for Mad Robot Comics. He's currently working for other anthologies and is always up for more.

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## Melbourne, Australia

Emmet O'Cuana – Writer / Podcaster.

### Contact:

emmet.ocuana@gmail.com

### Details:

emmetocuana.com @hopscotchfriday, Twitter account for a pop culture podcast I co-host with Stevie O'Cuana. Occasionally guest host on comics podcast [deconstructingcomics.com](http://deconstructingcomics.com) I have worked on Faraway (one-shot w/ Jefferson Sadzinski and Thomas Mauer), Kunghur (one-shot w/ Dan Gilmore), Anthologies – 24 Panels

(Abrek w/ Jeferson Sadzinski and Cardinal Rae), Meanwhile... (Eat My Flesh w/ Dave Dye), Something Wicked Vol 2019 (Matinee w/ David Parsons and Bolt-01), The Art of Hate (Kill Screen w/ Jeferson Sadzinski and Colin Bell), All The Kings Men (The Human Factor w/ Shane W. Smith Writing on comics – Grant Morrison and the Superhero Renaissance, which features my essay "Morrison Inc." and Themes of Benevolent Capitalism. Available for conventions, signings, workshops in Melbourne and wider Victoria.

## UK

Giorgio Pandiani – Writer/Artist.

### Contact:

giorgiopandianiart@gmail.com  
<https://giorgiopandiani.art/>

### Details:

Comics & Graphic Novels Author, Illustrator and Graphic Designer. My most recent comics are "So they knew", a comic about the climate emergency, published by "La Revue Dessinée Italia", and "A day on the river", a collection of my short comics, available on my Etsy shop, alongside prints and commissions.

## UK

Stu Perrins – Writer.

### Contact:

[www.twitter.com/stuperrins](http://www.twitter.com/stuperrins)

### Details:

My name is Stu Perrins and I am a British Comic Awards and ComicScene Awards nominated writer from the UK and I am the cocreator of Brightside, Chrono-cat and more.

## UK

Will Pickering – Artist / Letterer / Colourist.

### Contact:

[theartistwillpickering@gmail.com](mailto:theartistwillpickering@gmail.com)

### Details:

[willpickering.portfoliobox.net](http://willpickering.portfoliobox.net) I have worked on Burke & Hare, Something

Fast, Wolf Country, Savant, The Spectacular Santa Claus, Agents of TIME, Bite Me: The Comic, Generation Gun, School of the Damned, Tales of the Damned, Futurequake, Something Wicked. Provide prints, artwork, attend conventions, signings, commissions.

## UK

Mike Powell – Writer/Social Media CW.

### Contact:

[Purdeysix@comicsinclass6](mailto:Purdeysix@comicsinclass6)

### Details:

Why I Love Comics-  
[https://m.facebook.com/groups/425437221249708/?ref=group\\_browse](https://m.facebook.com/groups/425437221249708/?ref=group_browse). I have worked on Comic Scene, The '77, Aces Weekly, Dr Mondo's Shock-a-Rama, Bad Vibes. Attend conventions, signings, commissions, workshops in Wiltshire / West Country.

## UK

Christoff RDGZ – Writer.

### Contact:

Twitter @ImChristoff  
 Instagram @imchristoff

### Details:

Former Comic oriented activities producer turned into a writer, with credits in the like of Markosia, Leviathan Labs, The77, ComicScene, Dren Productions, Wayward Raven, Altruist Comics among others, and my very own Watch Out!

## UK

Leon Reichel – Artist.

### Contact:

<http://www.theinheretic.com>

### Details:

THE INHERETIC Creators of Mirrorman, Carnébal, War Child, The Inheretic and Lollipop & Ten graphic novels. Wonderful stories beautifully illustrated that twist and turn the reader from beginning to "Well, I didn't see that coming" end! We think you'll love 'em!

## UK

Irina Richards – Artist CW.

### Contact:

[irinarichards@hotmail.com](mailto:irinarichards@hotmail.com)

### Details:

[www.irinarichards.com](http://www.irinarichards.com). I have worked on Chemical Blue (original manga-style graphic novel): Published by Sweatdrop Studios, Telling Tales (an anthology): Published by Sweatdrop Studios, Creating Manga Characters: Published by The Crowood Press, Witchmarked: work in progress, shortlisted for LDC Prize 2019, extract published in NEO Magazine. Artwork, attend conventions, signings, workshops in East of England, London, Greater London, potentially: Mid-Wales, North Wales and North West England. All aspects of comics and manga creation, character development, publishing/self-publishing, poetry comics, autobiography/graphic memoir, creating historical/heritage comics. Happy to develop bespoke sessions focusing on a particular theme. I also offer CPD sessions.

## UK

David Robertson – Publisher / Writer / Artist / Letterer / Colourist – I appear in CS+ digital library.

### Contact:

[d1robertson@hotmail.com](mailto:d1robertson@hotmail.com)

### Details:

[www.fredeggcomics.com](http://www.fredeggcomics.com) I have worked on Adventures in Comics, Artificial Womb, The Awesome Comic, BAM!, Bell Time, Belt Sander, Berserkotron, Big Brown Eyes, A Bit of Undigested Potato, Break the Cake, But a Dream!, Chronicle, Copy This!, Crap Your Pants, Dead Singers Society, Dirty Rotten Comics, Dump, Dundee Comics Comic, Eric, Frankenstein Returns, Funtime, Good Comics Fridays, Guardian #opencomics, Inkthology, Jack Sprat, Love Bites!, Reworking Walter Scott, Sarararara, Shiot Crock, Small Pets, Sneaky

Business, Star Jaws, Swift at 350, Time & Space, Tin Roof Collective Selected Works, Treehouse, The UK Web and Mini Comix Anthology, Water Worlds, Wilma, Wow! Retracted, Zero Sum Bubblegum. Attend conventions and signings.

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#### UK

Billy Ruffian – Artist.

##### Contact:

[billyruffianillustration.com](http://billyruffianillustration.com)

##### Details:

Illustrator and indie comic artist making fiction and non-fiction stories about nature, folklore, history and fantasy, as well as collaborating with museums to create visuals for historical narratives. Latest comic THE MINE is available online and at upcoming fairs. Available for commissions and collaborations.

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#### UK

Sam Russell – Writer.

##### Contact:

[atimeofmagicbooks@gmail.com](mailto:atimeofmagicbooks@gmail.com)

##### Details:

Sam Russell works with Daniele Spezzani and Robin Jones on the A Time of Magic comic series. He lives in Arbroath, Scotland. His website is [www.atimeofmagicbooks.co.uk](http://www.atimeofmagicbooks.co.uk)

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#### UK

Simon Russell – Writer / Artist / Editor CW.

##### Contact:

[simon@boinggraphics.co.uk](http://simon@boinggraphics.co.uk)

##### Details:

[boinggraphics.co.uk](http://boinggraphics.co.uk) I have worked on Aces Weekly; The Marriage of Njord & Skadi; Nearlymades; small press and art books; Cartoon Museum exhibition catalogues and monographs for Ralph Steadman; Ronald Searle; Steve Bell; Pont etc. Provide prints, artwork, conventions, signings, commissions, workshops accessible by public transport from Brighton. Live drawing to group

stories; developing comics from themed ideas; How To sessions; bespoke events; storytelling walks.

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#### UK

Fefe S – Artist.

##### Contact:

[www.fefes.co.uk](http://www.fefes.co.uk)

##### Details:

Britland City Comics – Saturday Morning Teagirl, The Final Lullaby, The Mermaid's. Can produce prints, attend conventions, signings, commissions.

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#### UK

Richard Sheaf – Writer / Blogger.

##### Details:

If you love all aspects of British comics then why not check out my blog (<http://boysadventurecomics.blogspot.com/>)? It's updated daily and there's 2,500+ posts on there for you to catch up on! Have fun!

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#### UK

Owen Sherwood – Artist.

##### Contact:

[owen@owensherwood.com](http://owen@owensherwood.com)

##### Details:

Comic artist and illustrator available for sequential work, covers, pin-ups and commissions.

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#### UK

Martin Simpson – Artist.

##### Contact:

[simpson\\_martin@hotmail.com](mailto:simpson_martin@hotmail.com)

##### Details:

I'm Martin Simpson, a freelance illustrator and comics creator based in Yorkshire, UK. I have illustrated for the likes of: Apple, Scholastic, Templar Publishing, The House of Books, The Chicken House Publishing and Puffin Books. My comics work has included a one-man Anthology called 'Misc' (self-published), 'The Needleman' (Soaring Penguin Press), as well as covers and pin-ups for a variety of small press publishers. In 2020 I joined a team of six UK based comics artists to help

create and contribute towards the much lauded 'SKRAWL Comix Magazine'. 2023 will see the release of 'NORD', my first full length graphic novel for 'Soaring Penguin Press'. Available for conventions, signings and (sometimes) commissions... please do get in touch for availability.

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#### UK

Andy Smith – Writer.

##### Contact:

[www.threads.net/@shadythemint](http://www.threads.net/@shadythemint)

##### Details:

Occasional comic strip scribbler, packaged in a protective atmos; Futurequake; Cosmic Masque; Blake's 7 Scorpio Tales; Bolt-01 charity Annual.

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#### US

Greg Smith – Writer.

##### Contact:

[underlingentertainment.com](http://underlingentertainment.com)

##### Details:

Creator of THE HENCHMAN, an ongoing series set in a superhero universe jam-packed with violence and humor available at [Drivethrucomics.com](http://Drivethrucomics.com) and [Globalcomix.com](http://Globalcomix.com). LION HEAD SECURITY FORCE, a spinoff series with a more family-friendly aesthetic, follows a private security team that protects wealthy clients from supervillains. Image above by Sal Donaire.

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#### UK

Smuzz / SMS – Artist CW.

##### Contact:

<http://www.smuzz.org.uk/>

##### Details:

I have worked on 2000AD: ABC Warriors. Games Workshop: Warhammer 40K illos and graphic novel. Interzone: SF story illos/covers. Hellraiser: Cenobites. Dr Who: Monsters. Merlin Comic: Characters from the BBCTV series. Crucible: A world of Cargo-cult aliens. Fear Comic:



Spooks and monsters. Howski: Aliens. Misty Comic: Girls'n'Holograms. Luther Arkright: Buildings. Arcane: Eldrich aliens. Newspapers and magazines: Political cartoons. Artwork, attend conventions, signings, commissions and workshops in Lancashire.

## UK

Gemma Sosnowsky – Festival Producer.

### Contact:

gemmasosnowsky@yahoo.com

### Details:

Little LICA F Producer 2023, LICA F Board member, Excelsior Award shortlist judge, Freelancer & School Librarian.

## Croatia

Robert Solanovicz – Writer / Artist.

### Contact:

robertsolanovicz@yahoo.com

### Details:

www.bobsolanovicz.artstation.com. Available for Writing/drawing, provide original art, conventions, events/signings, prints in Croatia.

## UK

Joshua Spiller – Writer. CW.

### Contact:

joshua.spiller@gmail.com

### Details:

<https://joshspillercomics.tumblr.com/> I have worked on FutureQuake (Issues 21, 27, and FutureQuake 2019), Aces Weekly (Vol 28 'Symbolism Rewired'; Vol 35 'Time Fracture!'; Vol 40 'The Ogxcun Myth'). Available for conventions, signings, commissions and workshops. I have written numerous short comics (some of which can be read in full on my tumblr – see link above). I have also written three, self-contained 21-page stores for 'Aces Weekly', the links for which are here: <https://www.acesweekly.co.uk/vol28->

issue1 – 'Symbolism Rewired', a realistic, contemporary piece of sci-fi, following a female protagonist, with a compelling high concept at its core.

## Ireland

Tom Stacy – Artist.

### Contact:

knobsvilleusa@gmail.com or Tomstacy01@gmail.com

### Details:

I do comic strip work Knobsvilleusa.com to be precise. Check it out!

## UK

Steve Tanner – Writer / Editor / Publisher / Creative Consultant. I appear in CS+ Library CW.

### Contact:

stevetanneruk@hotmail.com

### Details:

www.timebombcomics.com For Time Bomb Comics as creator I have written for Flintlock, The Clockwork Cavalier, Brawler, Dick Turpin, Foxglove, Ragamuffins, Bomb Scares, Defiant. I have also worked on every title produced by Time Bomb since 2007 in an editorial and/or publisher capacity. I have also produced work for numerous other creative outlets including Network Rail, Accent UK, Comic Scene, Markosia, Murky Depths, West End Games, Nine Dragons Publications, Fleetway & Haylestorm Comics. Alongside my own creative work I offer bespoke creative consultancy services to other creators and companies who want advice and guidance in effectively using the comics medium to tell stories. This can include thorough portfolio reviews and critiques, assistance with crowd-funding campaigns or producing complete print-ready comics packages for third party clients.

Available for conventions, signings, commissions, workshops. I offer three

separate workshops: Writing for comics – how to write comics, and why it's different from other creative mediums. From thought to print – a step by step guide to creating and publishing comics. Successful crowd-funding – hints and tips to hit goals and achieve campaign targets. The length and cost of each workshop is variable, subject to agreement.

## US

Silv Stevenson – Writer.

### Contact:

silverstevensonwriter@gmail.com

### Details:

Creator of the Midwest. She writes original comics such as THE DEATH TALLY that can be found on GlobalComix and Kickstarter.

## Canada

Strange Adventures – Comic Shop.

### Details:

Strange Adventures Comix & Curiosities – Canada's Oddest Comic Bookshops! Comics from A to Zine! Locations in Halifax, Fredericton and Dartmouth. [www.strangeadventures.com](http://www.strangeadventures.com)

## US

Chuck Suffel – Writer.

### Contact:

Chuck@whatchareading.com

### Details:

Queens NY. Writer of Sherlock Holmes & The Wonderland Conundrum, featured in The 27 Club, Baroque Pop, Cthulhu is Hard To Spell Vol 2, Tales of the Rockabilly Rambler. Sherlock Holmes & The Wonderland Conundrum is available online, in select shops & at a convention near you!

## UK

David Taylor – Artist / Write.

### Contact:

Find me and my crime/dystopian thrillers at [dftaylor.art](mailto:dftaylor.art)

**Details:**

Artist/writer on graphic novels, DECADES and Wild Nature.

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**US**

David Greg Taylor – Artist.

**Contact:**

blueboybrowncomics@gmail.com

**Details:**

I was an underground cartoonist back in the 70s, part of the Everyman Studios group. I've returned to the medium I loved in my youth, and here we are with our first scifi comic from Afternoon Comics!

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**UK**

Terrier Comics – Writer / Artist.

**Contact:**

<http://www.terriercomics.com>

**Details:**

I'm William Hazle, based in the Kingdom of Fife, Scotland and I self-publish under my Terrier Comics label. I publish horror comics such as my anthology title, "Tales of Mystery & Imagination" and the adventures of the Scottish supernatural heroine, "Ailsa Dark".

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**US**

Planet Land Comics – Publisher.

**Details:**

Publishing mangaesque action comics by Cory Tran (Sokyo X, US) and Eoin Magee (New Challenger, UK), readable online and in print at [planetlandcomics.com](http://planetlandcomics.com)

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**UK**

Robert Turner (aka Rob or Will Turner) – Writer / Producer.

**Contact:**

[reynardcity@gmail.com](mailto:reynardcity@gmail.com)

**Details:**

[www.reynardcitychronicles.com](http://www.reynardcitychronicles.com) I have worked on Reynard City. Provide prints, artwork, attend conventions, signings, commissions.

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**UK**

Gustaffo Vargas – Writer / Artist.

**Contact:**

[artefactop@comicsinclass6](mailto:artefactop@comicsinclass6)

**Details:**

<https://artefactop.wixsite.com/gustaffo>  
I'm a Peruvian comic book artist and writer based in Scotland, UK. I enjoy working on all kinds of stories, especially science fiction, fantasy and horror. I produce sequential comic art, illustration, cover art, editorial and PinUp work. I also enjoy developing character and background designs. Since 2017 I have been self-publishing my Peruvian Cyberpunk comics PUNO, MANU, L1MA & TRUJILLO. Where I explore Pre Columbian culture & southamerican societies, artificial intelligence and cybernetics in dystopian worlds. MANU won the '2019 Best UK Independent Comic of the Year'. At the moment I'm working on my fifth Peruvian Cyberpunk book: PILCUYO. I'm a member of the SkrawlLordz. I'm working with Dan Abnett as lead and character design artist for the sci-fi comic Crayta Seasons 1 & 2 by Unit 2 Games. I've made illustrations for Heavy Rotation by Shelly Bond and Time Before Time: Process Edition by Declan Shalvey. I also have worked with UK independent publishers such as Accent UK, Mad Robot Comics, Cabal Comics, Sassafra Press, Madius, Future Quake Press and Time Bomb Comics. I have participated in several Comic Anthologies in the UK. In Peru I've published work with Carboncito and In Planet Stereo magazine. I'm available to take work in comic art, illustration, character and concept design Write/Draw Comics, Comic Commissions, Comic Conventions, Provide original art in Edinburgh and Scotland.

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**Canada**

Mark Verma – Artist.

**Contact:**

@bamzappop on social media.

**Details:**

Hello, Mark Verma here, located near Toronto, Canada. I am the creator of two comic books. Eye of The Keeper is a deep dive into splintered minds. Grain is a little mind with a splintered purpose. Kickstarter coming soon, or pre-order through <http://www.BamZap.com>

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**UK**

Dr Kathryn Watson – Artist CW.

**Contact:**

[myillustratedmind@gmail.com](mailto:myillustratedmind@gmail.com)

**Details:**

[www.myillustratedmind.com](http://www.myillustratedmind.com) Provide prints, artwork, commissions, workshops in London.

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**UK**

Laura Watton (UK illustrator and manga collector) CW.

**Contact:**

[laura@pinkapplejam.com](mailto:laura@pinkapplejam.com)

**Details:**

[www.PinkAppleJam.com](http://www.PinkAppleJam.com) I have worked on "You Will Be Able To Draw Manga By The End Of This Book". Co-founder of Sweatdrop Studios; published by NEO Magazine, Octopus Books, Ilex, Quarto, HarperCollins Flame Tree, New Holland, Letraset, DC Thomson, Tokyopop Rising Stars. Produced videos with Vimeo, Chameleon, iCould. Provide prints, artwork, attend conventions, signings, commissions and workshops in East Anglia. Step by step, expression, understanding of panels, pacing, manga how-to's. Also has experience working on projects with English as a Foreign Language (EFL) students as well as special needs students.

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**UK**

Lyndon Webb – Artist.

**Contact:**

[lojowebb@yahoo.com](mailto:lojowebb@yahoo.com)

**Details:**

I have worked on Sector 13, Zarjaz Judge Dredd, Sinister Dexter. Dogbreath Strontium Dog. End is

Nigh magazine. Artwork, conventions, signings and commissions.

## UK

Al Welch – Artist.

### Contact:

Twitter: bungotelevision, deviantART:

### Details:

BunnzieBungo, working on my original webcomic Root Beers for nearly 13 years, have a RedBubble shop, offer commissions, did a promotional booklet.

## UK

Gary Welsh – Artist.

### Contact:

gwelsh2000@gmail.com

### Details:

gw2000.artstation.com/ I have worked on Saltire: Invasion/Inception, Dekko Comics, Ragtime Soldier, They Came from Planet Earth, The Lost Legionnaire. Artwork and commissions.

## UK

Stevie White (penname: Stref) – Artist.

### Contact:

stref70@yahoo.co.uk

### Details:

Comic strip commission credits: The Dandy & The Beano (Various strips: 2001-2011). The Digital Dandy (2013). Oor Wullie, and The Broons (2014-2017). Commando Comic (cover art). Viz Magazine (Various strips: 2017-present). 3 issues of "Spies" for Vital Publishing (2018). "Tara Togs: Hot Dog" short story for Comic Scene (2023). Independent Graphic novels: Milk (2009/2011/2021). Raising Amy (2010). X (2011). J M Barrie's Peter Pan (2015). Tara Togs: The Silence of Unicorns (2023).

## UK

Dan Whitehead – Writer CW.

### Contact:

www.danwhitehead.net

## Details:

I have worked on Star Wars, Minecraft, Lord of the Rings, Looney Tunes, Rugrats, Ella Upgraded, Frankenstein Texas, Hex Loader, Midwinter. Conventions, signings, commissions and workshops in Greater Manchester/ North West. Dan Whitehead has enjoyed a long and eclectic career in publishing, starting as a teenager in 1991 as a games reviewer for Amiga Computing magazine. Since then he has worked across magazines, websites, TV, games, books and comics. His bylines include Fangoria, Hotdog, Big Issue North, DVD & Blu-ray Review, Official Xbox Magazine, Eurogamer, BAFTA and Guinness World Records. He has also worked as a writer and editor in comics, ranging from children's titles such as Scooby Doo, Looney Tunes and Rugrats to indie titles Ella Upgraded, Frankenstein Texas, Hex Loader and Midwinter. He has also written graphic novel adaptations of Jason and the Argonauts and Julius Caesar and was both editor and contributing writer on SelfMadeHero's Edgar Allen Poe anthology Nevermore. In the field of licensed properties, Dan has also written two official Star Wars books, multiple official Minecraft books and edited the official poster magazine series for the Lord of the Rings movies. Dan is also a scriptwriter and narrative designer for video games and has worked on critically acclaimed indie adventure Ether One, wartime action game Air Conflicts: Secret Wars, historical arcade game Wolverine and the award-nominated interactive branching fiction project Closed Hands.

## UK

Gary Whitlock – Publisher / Writer / Artist / Colourist.

### Contact:

garymonkeyhound@hotmail.com

## Details:

The Beano ( Dasher ), Aces Weekly ( Drell's Marauders ), Adroit ( Several Characters ), Gas ( Wonder Dog ), Gutter ( Wilbur F Pring ), Acne ( Elephant Kid ), Zit ( Several Characters ), The Weekly News ( Several Humour Cartoons ), Monkeyhound Publishing ( Damned Dirty Apes 1 and 2, Creatures Of The Weirdiverse, Dinotoons, Grot's Vault Of Vulgarly and Less Known Monsters Of Hollywood. Provide prints, artwork, conventions, signings, commissions.

## UK

Gregg Whitmore – Writer.

### Contact:

gbwhitmore@msn.com

### Details:

Mostly a fan but have written 1 script, worked on the GCD and DCM..

## UK

Jim Wilkins aka Mr Jimer – Artist / Letterer / Colourist / Occasional Writer.

### Contact:

mrjimer@hotmail.co.uk

Jim Wilkins from Harlow, Essex –

Available to talk to about work, commissions etc at

mrjimer@hotmail.com

### Details:

Best known for co-creating IN PRINT- THE DOCTOR WHO WEBCOMIC, DEJA-WHO for COMICSCEEN Magazine and his current sole creation – PANGOTHICA – a gothic/horror/Sci-Fi comic available on Amazon now.

## UK

Luke Williams – Writer.

### Contact:

Facebook: seth.grobbendonk

### Details:

I have written articles and reviews for Ecbt2000AD Downthetubes.net and ComicScene.

## UK

Andrew Williamson – Writer.



**Contact:**

info@writecraft.co.uk

**Details:**

Winner of the 2000AD Writing Competition 2016 and contributor to Dogbreath. Writer, editor (fiction prose, comics and screenplays) and letterer.

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**UK**

Dave Windett – Artist / Colourist.

**Contact:**

enquire@davewindett.com

www.davewindett.com

**Details:**

I have been a freelance illustrator and comics artist for over 30 years. My hail from all parts of the globe – including Cappelen Damm, DC Thomson, Eigo Town, Egmont, Fleetway, Marvel UK, Panini, Penguin USA and Random House amongst many others. Korky the Cat, Count Duckula, Lazarus Lemming, Inspector Gadget, Ace Ventura, Tails the Fox, The Loony and Tiny Toons are just a handful of the very many original and licensed characters I have drawn.

Commissions, Comic Events/Signings, Comic Conventions, Commissions, Original artwork, Write/Draw Comics in Preston.

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**Spain**

David Witcomb – Writer.

**Contact:**

david.witcomb@gmail.com

**Details:**

I have a re-imagined 10 issue series of Captain Britain ready to go. It's got to be better than some of the most recent work on the character. Happy to share, receive criticism, re-write!

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**UK**

Alec Worley – Writer CW.

**Contact:**

http://www.alecworley.com

**Details:**

www.alecworley.com Work for 2000 AD/Rebellion: Judge Dredd, Judge

Anderson (both movie-verse, regular versions and prose), Durham Red, Robo-Hunter, Strontium Dog (Re-Gened), Future Shocks, Terror Tales, Past Imperfect, Time Twisters, Tharg's 3rillers, Dandridge, Age of the Wolf, Black Beth, Kid Kong, Tales from the Black Museum, Zombie Army Trilogy. For Panini: Star Wars Rebels, Star Wars Resistance, adaptations of novels Weapon of a Jedi and Smuggler's Run; Teenage Mutant Ninja Turtles, and Trollhunters. Also write prose and audio dramas for Games Workshop's Warhammer range, notably the Sisters of Battle and the Warhammer Horror range. Conventions, signings, commissions, comic workshops. Travel fees to be covered for anything too far outside of London. Fee to be discussed with event organiser. Sequential storytelling; creating strong narrative, characters and drama; writing prose; genre studies; freelancing advice, etc.

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**LA, America**

Wunderman Comics, Inc. – Publisher.

**Contact:**

wundermancomics@gmail.com

**Details:**

www.wundermancomics.com I have worked on E.I. – Earth Invasion, Time Corps, Scoundrel, Irrational Numbers. Conventions, signings, workshops in Los Angeles.

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**US**

Jeff Zanelotti – Writer/Artist CW.

**Contact:**

zedcomicsoriginal@gmail.com and

find his work at

http://www.zedcomicsoriginal.com.

**Details:**

Jeff is the founder of Zed Comics Original and the creator/ writer/ artist of manga-inspired comic books like "The Troublemakers" one-shot and the ongoing series "Accidental Renegades."

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# THE WORST OF TRAITORS

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Pat Mills talks about his exciting new novel: *MI7 Assassin*, serialised this winter on Iconoblast, his new blog on Substack.



**SEAN STONE is MI7's star writer of propaganda books. He is also an assassin.**

MI7 was the government's 'Ministry of Truth' in World War One – that is to say, it was the Ministry of Propaganda. George Orwell worked for the equivalent of MI7 in World War Two and his experience inspired him to write 1984.

In World War One, the popular press was secretly controlled by MI7. The newspapers poured out their hate at German atrocities, vilified the enemy as 'the beastly

Huns', hailed the Battle of the Somme with its millions of casualties as a great victory, rejected peace bids, and worked people up into a fury so they saw the Kaiser as a mad monster.

But Sean Stone knows the reality. He fought in the Great War, alongside his mates, from the beginning in 1914 with the Battle of Mons. Later, he learnt his deadly assassin skills as a trench raider. And then, in 1916, all his comrades were killed on the first day of the Battle of the Somme. Stone alone survived, suffering from shellshock.





## COMING SOON ON ICONOBLAST

He was recruited by MI7, where he was their top writer, because he had 'the common touch'. But now he is pursued by his dead comrades who haunt his dreams and give him no peace. Ordinary soldiers were never taken in by the press lies, and complained bitterly about them. They're not impressed by his work.

'We all thought you'd tell the truth about the war, but instead you write just the same old Boys Own Paper tripe. We are so fed-up with this eyewash written to amuse the idiots back home.'

They regard Stone as a traitor for

working for MI7 and finally he snaps and goes after what he knows are the real enemy.

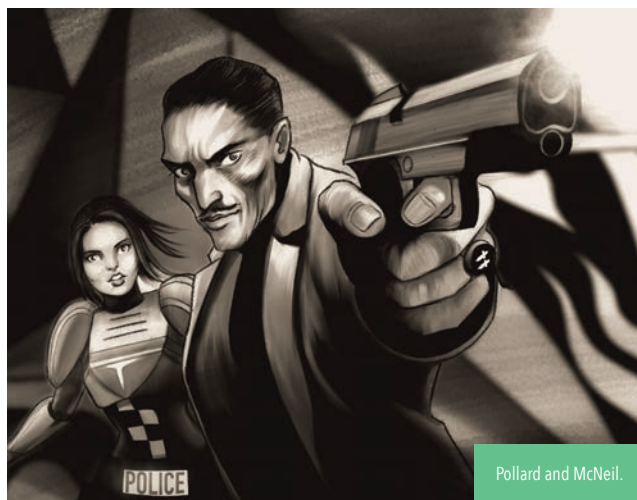
He starts killing the worst of traitors – the arms dealers and other shadowy figures responsible for secretly extending the war for profit and power.

Stone's section chief is the real life Captain Hugh Pollard, of whom it was said, 'A fascinating person, who probably had a greater impact on events than he cared anybody should know. If you can unravel him you need to know all the tricks of Mr. Smiley and James Bond. I confess

that all I know about him is mischief.'

If you've watched *The Thick of It* and seen Malcolm Tucker in action, then brace yourself. Pollard is worse. He was the greatest spin doctor of all time.

All the most infamous propaganda stories about the Great War are his creations. For example, the Russian troops secretly travelling down through Scotland to England 'still with snow on their boots'. Pollard made up a railway cleaning lady complaining about 'them Roosians' leaving the snow on their boots for her to sweep up.



Later, he invented the appalling report of Germans using their soldiers' corpses to make soap. Doubled up with laughter, 'the tears ran down his cheeks as he told us of the story of a consignment of soap from Germany being buried with full military honours.'

A brilliant marksman and ballistics expert, he makes for a powerful and lethal opponent for Sean Stone.

I feel a pang that MI7 Assassin is a text novel and not a comic strip, especially because it's a non-stop, spy action thriller, but it would take forever for it to be drawn.

However, another version of Pollard also appears as the major villain in comic strip in our forthcoming Hellbreaker 48-page story, due out in the first half of next year. It's brilliantly drawn by Spacewarp artist Ian Ashcroft.

I'd love to talk more about Hellbreaker another time.

But back to Sean Stone. I've written an introductory short story about his first hit, His Master's Voice, followed by a second MI7 Assassin short story, Scent of a Killer, set in the real-life decadent nightclub the Cave of the Golden Calf. Both will be free to read on Substack this November.

For the inside story on Sean Stone head over to <https://iconoblast.substack.com/> and sign up for free so you don't miss those free stories when I publish.

My novel MI7 Assassin will follow the short stories. It'll be serialised in weekly chapters this winter on Substack. Substack is a great platform because it's specifically for writers.

It allows for easy monetisation with the use of paywalls that I can set up on specific posts, so that readers can get a free preview. I also have a lot of free reads on there already, such as Read Em and Weep and Pageturners. The platform is great for creating weekly cliff-hangers, which I always

loved as a kid and is still my specialty. I thoroughly recommend the platform for novels, comic reviews like Voices, and comics like Brian K Vaughan's serialised Spectators. I've also used it to have private Q&As with my generous paying subscribers.

I've just wrapped up my Secret History of Charley's War on Substack (The Secret History of Doctor Who is next, with a special post on the Star Beast!)

I've greatly missed writing Charley. Rebellion have just reprinted the series, and I thoroughly recommend their excellent edition. Charley is more relevant than ever today, because the revisionist historians hid the truth about the Great War in the centenary years.

Any film or tv series that was anti-war was rarely or never shown on tv. Books that revealed the disturbing facts were simply never reviewed. It was a media blackout worthy of the 'Ministry of Truth'.

MI7 Assassin is the natural successor to Charley's War and tells the stories that were not possible to tell before.

I hope you'll follow the adventures of Sean Stone, the MI7 Assassin. He's not a traitor, but a patriot who loves his country and wants the war to end.

The voices of his dead comrades are, of course, the voice of his conscience and of his soul.

Because, in the words of D.H. Lawrence, 'To betray our own soul makes us the worst of traitors.'

# The Lucky Ones

A WW2 COMBAT ENGINEERS STORY

***"During WWII the Life expectancy of a combat engineer was 32 seconds in a combat environment."***

***~ SGT. NICHOLAS CRUM,***

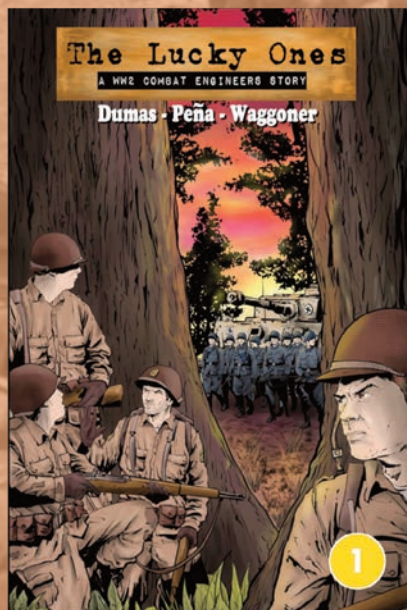
***COMBAT ENGINEER UNITED STATES ARMY, 2013***

This is the story of one such squad. A rag-tag group of men brought together by fate and bonded by a common goal... surviving the dangers of war. With the discovery of a homosexual in their ranks, they try to keep this secret a confidential matter, and perhaps keep their best soldier. But, with all the odds against them, will they live to see another day...together?

The publication of Volume 1 is currently available in print form and as an eBook through our website.

Volume 2 is scheduled for release by June 6, 2024, in remembrance of the 80th anniversary of D-Day.

Follow us on your favorite social media for updates, additional art, and everything else related to The Lucky Ones!



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